DESIGN U.S.A.

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DESIGN U.S.A.

The beautiful simplicity of the staircase in the Shakertown at Pleasant Hill in Harrodsburg, Kentucky demonstrates the lasting value of good design.

DESIGN U.S.A. A collaborative effort by the Broadway Department Stores and the California Design Department of the Pasadena Art Museum towards awareness of good American design.

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by Richard Gross: pages 2, 52-55, 57, 60-64, 66-72

by Otto Storch: page 28

As a museum design curator, I am constantly exposed to design solutions which, though excellent, often are in prototype form, and are therefore not available, or whose cost precludes their purchase by the average person. Because good design should be available to all people, and should meet the demands of many life styles, I was interested to take on the challenge of selecting items which meet these standards, to include in this book. In making choices for inclusion, I agreed that items selected would be primarily from Broadway resources and within their price structure, and that items would be designed and manufactured in the United States.

Good design has many faces. It may be old or new or even a copy of a fine old piece. A good new design uses today's materials and today's technology and seeks to answer the needs of life today. In a mobile and fluid society, where change is rapid and constant, the design needs are different than they were in a more stable and mannered world. Scale which acknowledges the smaller rooms of today's dwellings, multiple uses, ease of care, and cost all become important factors. Yet always the human animal seeks his roots and finds a certain solace and security in regional or philosophical ties to the past, or to the continuity of nature. Designs to answer these needs also have their place.

We have, in selecting the material for this book, made an effort to recognize both the needs of today, as well as our inevitable nostalgia.

EUDORAH M. MOORE
Curator of Design
Pasadena Art Museum

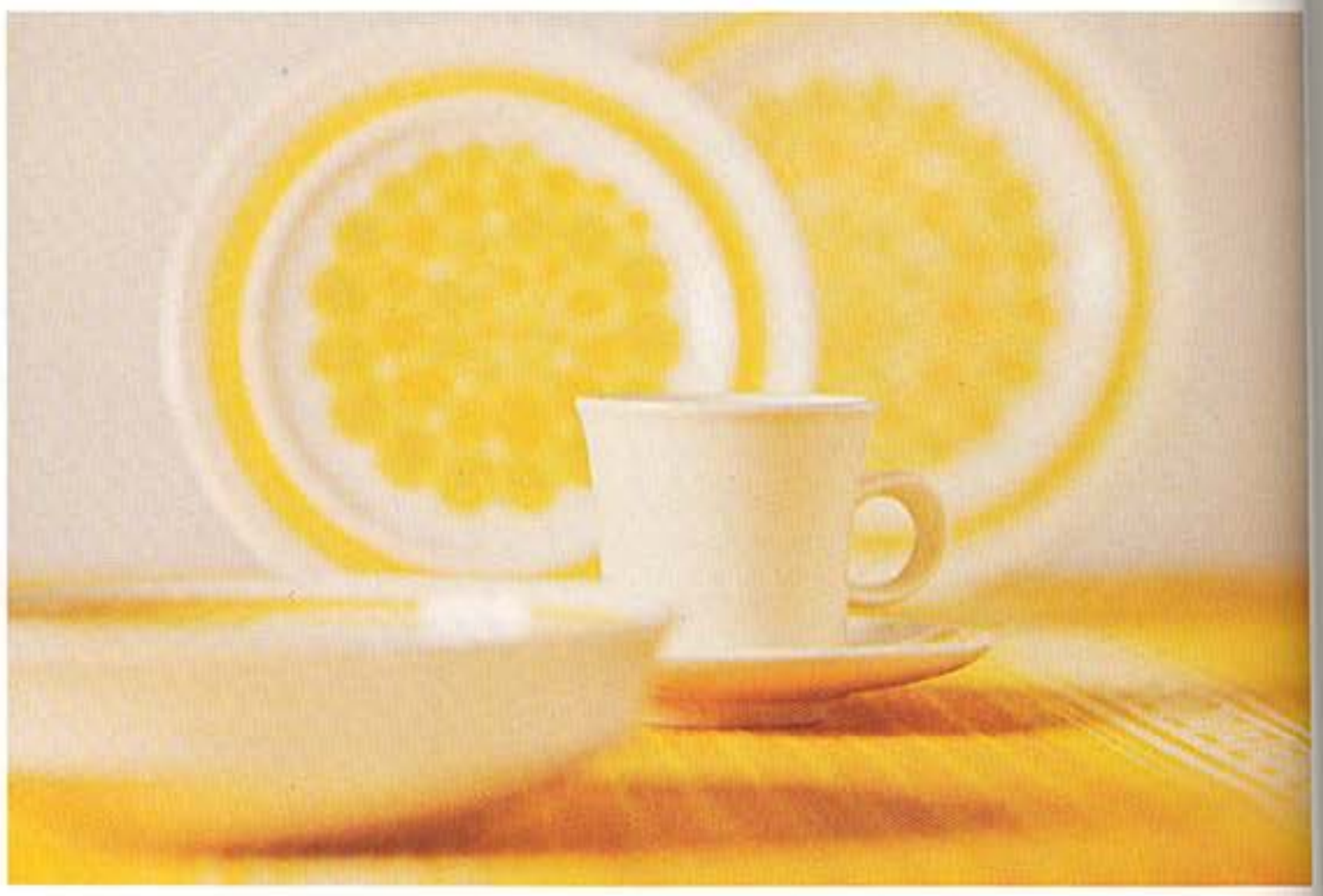
The Broadway Department Stores take pride in the publication of "Design, U.S.A.," a statement which exhibits our deep interest and concern for acknowledging good design in America.

The selection of objects to be included in this book was made by Eudorah M. Moore, Curator of the Design Department of the Pasadena Art Museum. Items selected are primarily from our present resources and are available in one or more of our stores. Mrs. Moore's choice rested solely on the discipline of finding the best from our American suppliers.

The Broadway seeks to answer the diverse needs of our customers with responsibility and integrity. We are hopeful that this book reflects our interest in developing a general design awareness and in improving our surroundings.

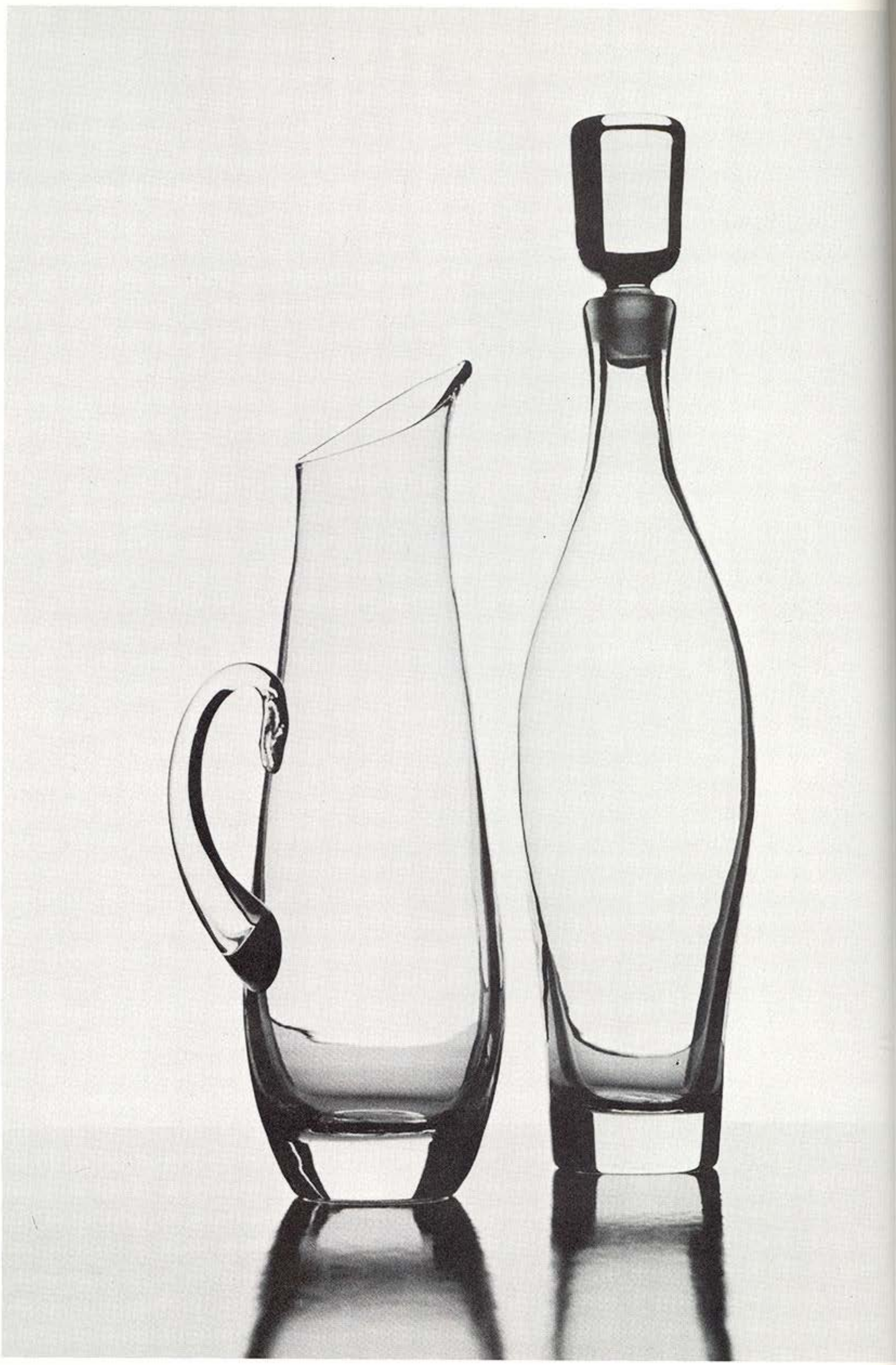
J. HART LYON
Chairman
The Broadway Department Stores

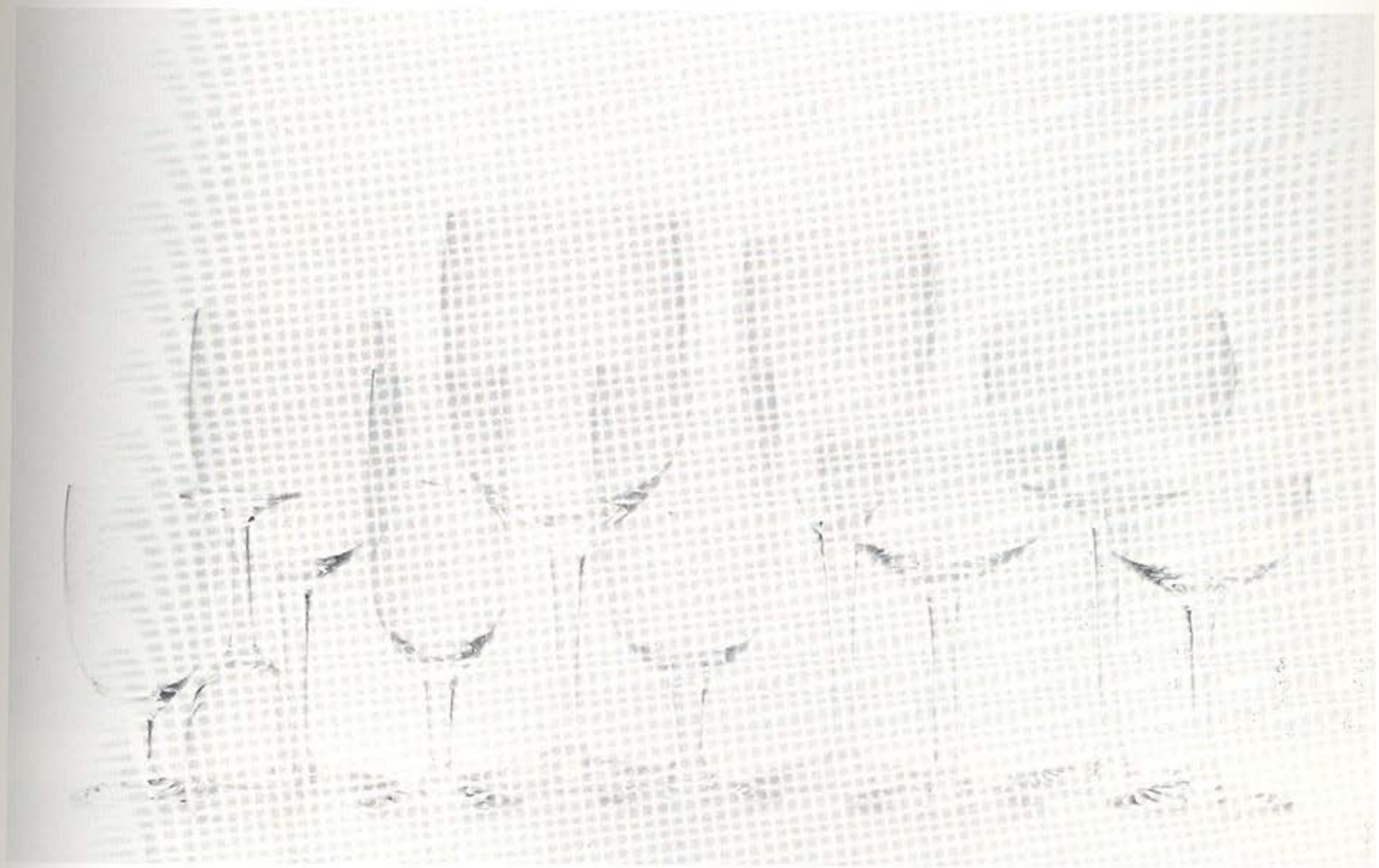
OBJECTS FOR MANY LIFE STYLES



California's Franciscan China division of Interpace Corporation is one of the leaders among manufacturers in using the talents of top designer craftsmen in their production design. This earthenware service with underglaze pattern is designed by Mary Jane Winans. It is oven and dishwasher safe. The table cloth in homespun weave, with no-soil finish is of the Electra pattern, manufactured by John C. Sleater Co., Inc.

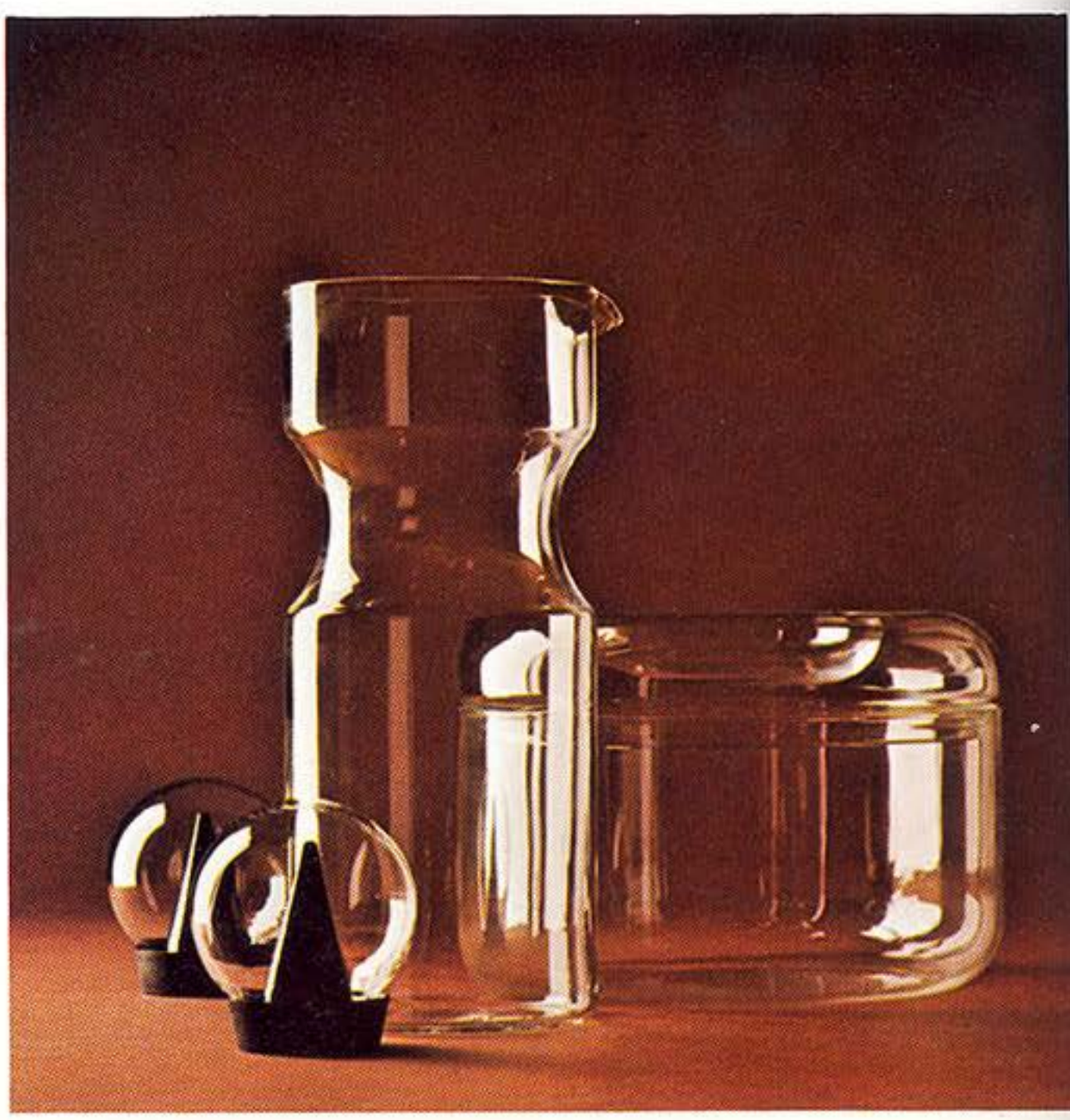
Opposite: On a two by five foot butcher block table manufactured by John Boos & Co. of Illinois, "Bandero" earthenware body china by California's Metlox Potteries. The glaze on glaze decoration, hand applied, gives a country look. Gingham check plastic napkin rings and mats of expanded vinyl, are manufactured by Decor Table Fashions of New York. The simple wood container with dried grasses is a product of The Naturalist, of Provo, Utah.



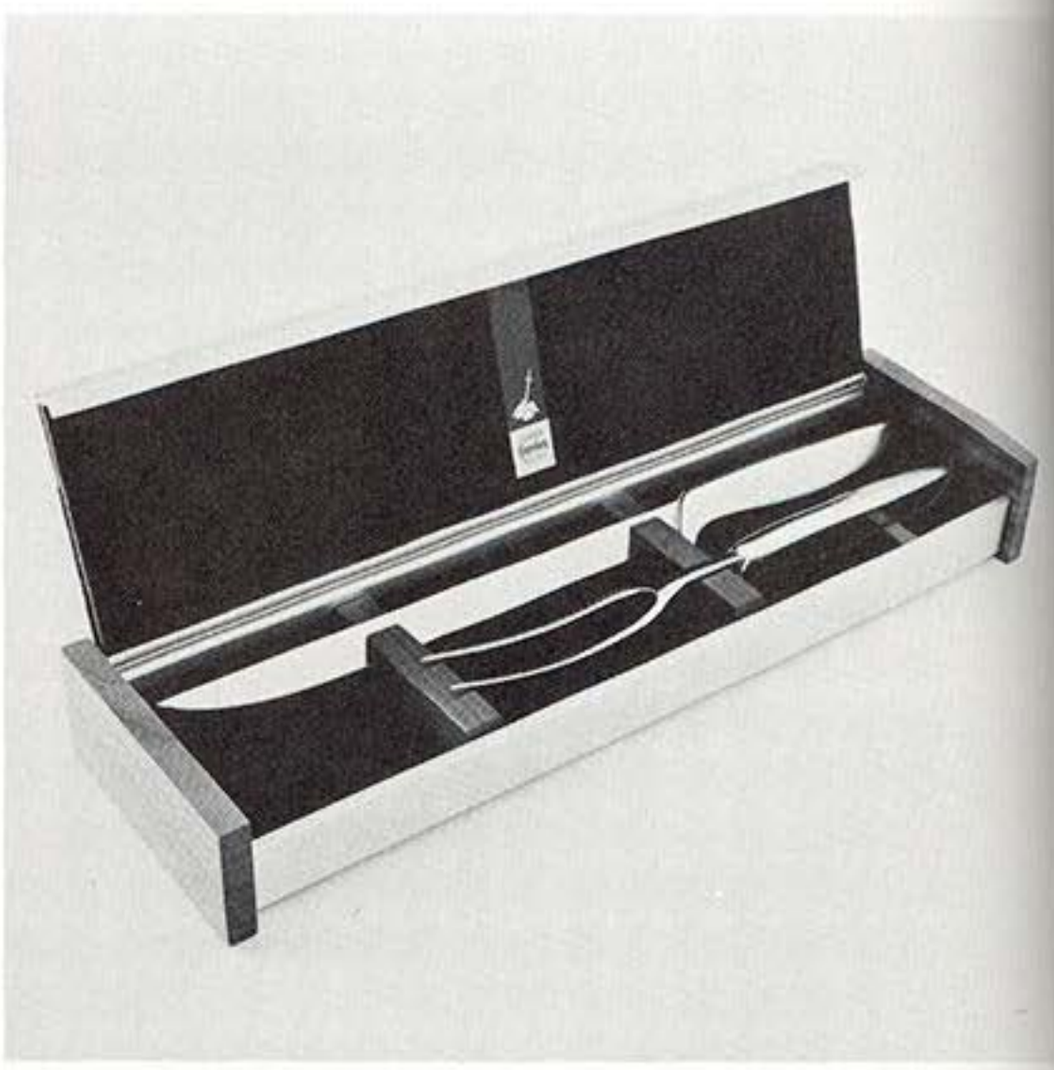


Opposite: Blenko Glass Co. of Milton, West Virginia, has long been known among craftsmen for maintaining a designer in residence. The flask and bottle (above) were designed by Joel Myers. The Company, run by William Blenko, was founded by his father, who learned the glass making trade in London. Originally makers of antique sheet glass for use in stained glass windows, the company in the depression years expanded its product line to include the blown forms for which they are now also known.

Above: A varied series of goblet shapes manufactured by the Seneca Glass Co. of Morgantown, West Virginia.

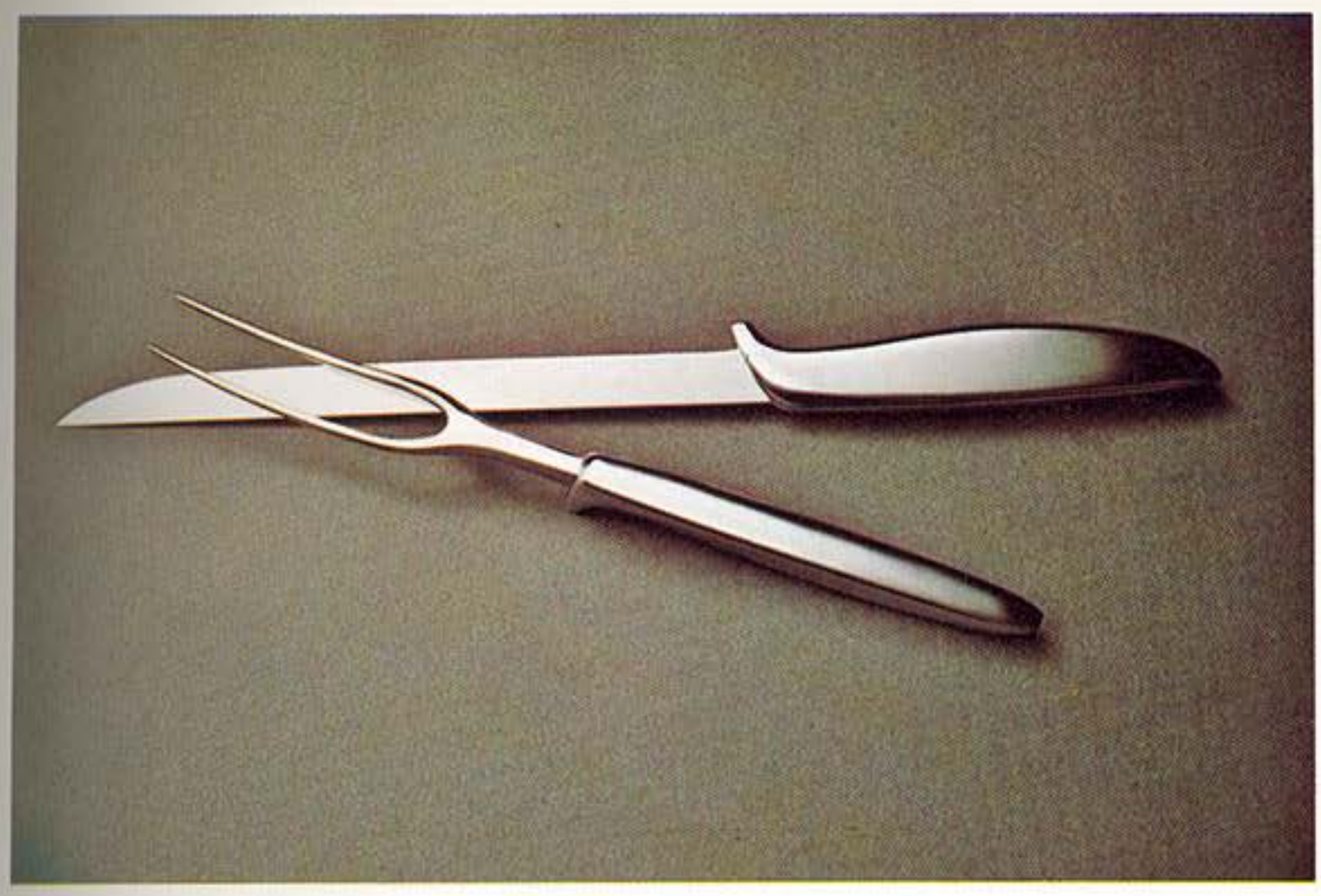


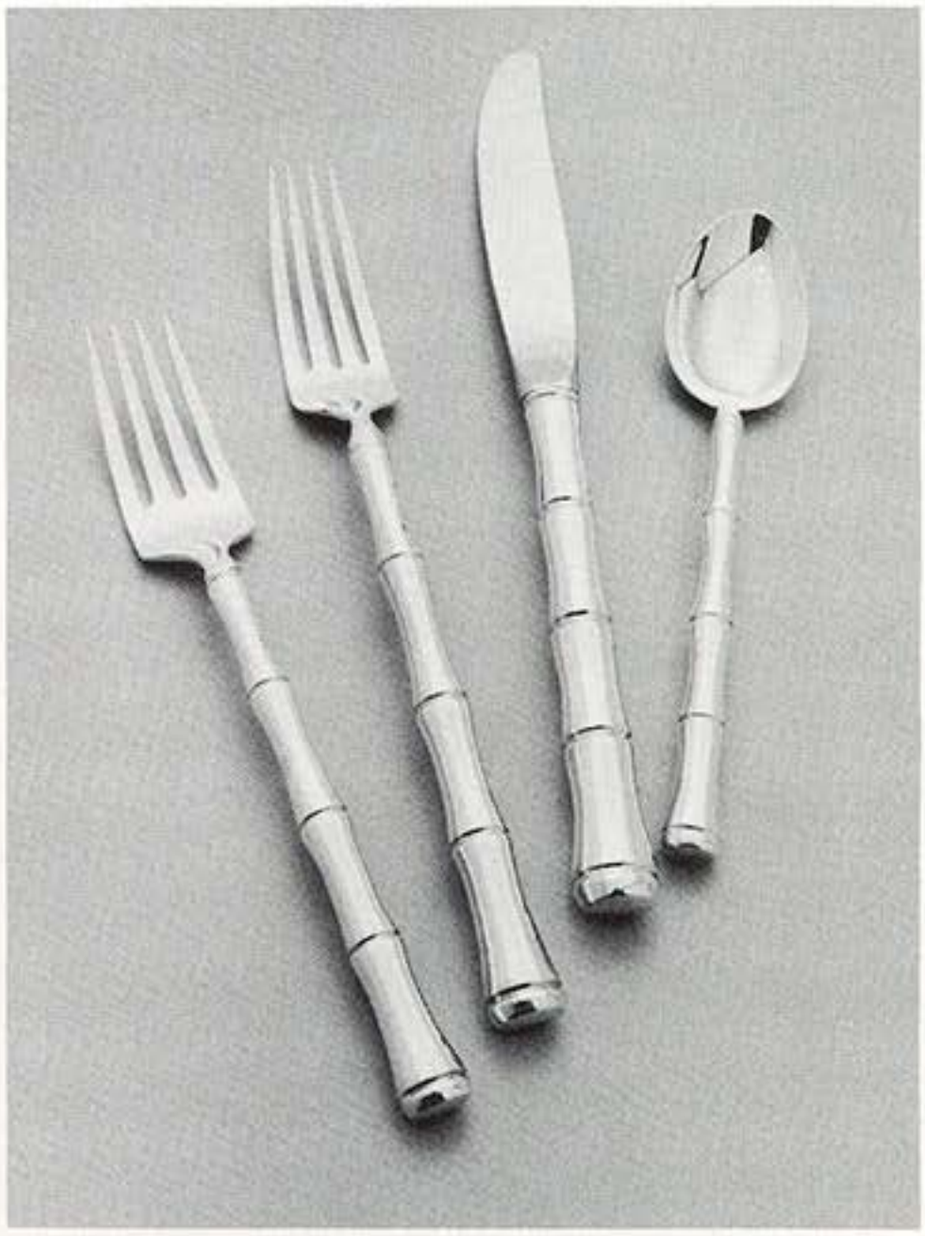
On this and the preceding page, the handsome shapes of Corning Glass Works Creative Glass. This line was designed by Ted Reyda.

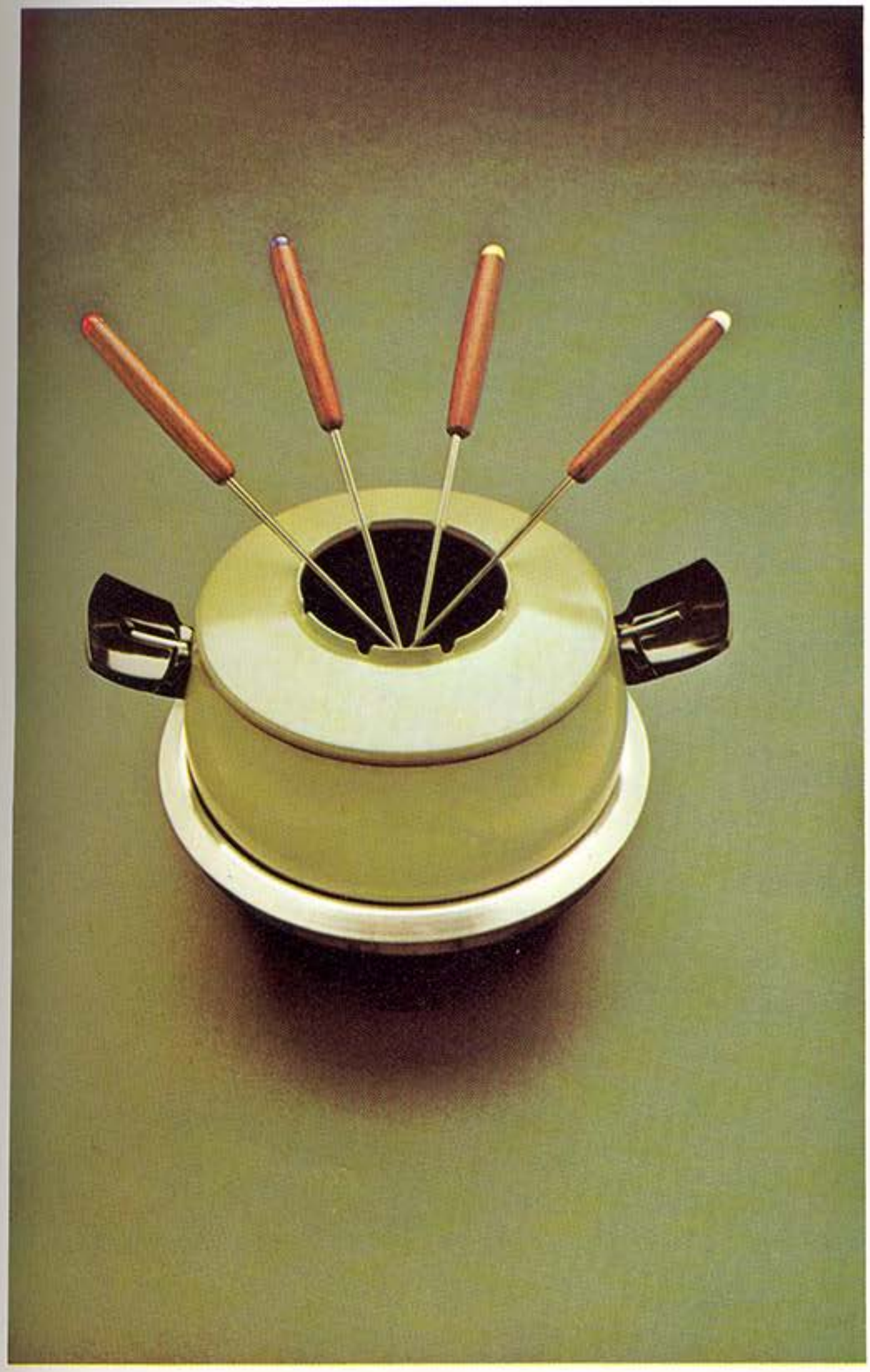


Left: Indicating the durability of good design, the bowls on this page were designed by Paul Revere in the 18th Century. Most American silver manufacturers continue to produce this classic design. Those pictured are products of the International Silver Company of Meriden, Connecticut.

Above and opposite above: The carving set is manufactured by Gerber Legendary Blades, of Portland, Oregon. Their designer, Al Mar, is responsible for the design of the graphics and packaging as well as the cutlery.

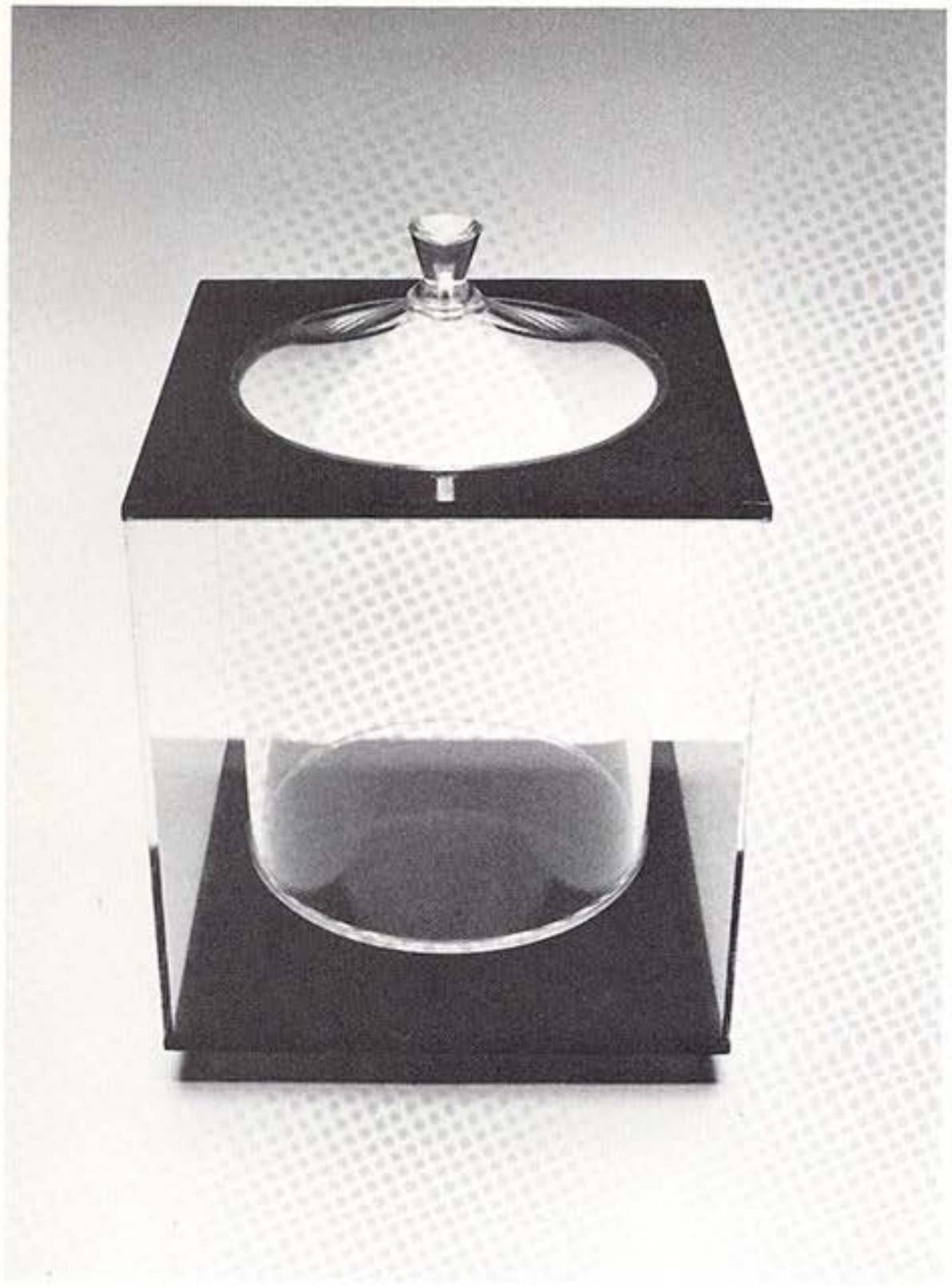






Above: The sterling silver flatware is a product of Towle Silversmiths of Newburyport, Massachusetts. The pattern, Mandarin, was designed by Ted Merry. Mr. Merry is a designer craftsman who assumes the total design responsibility from drawing to making the prototype by hand, to cutting the dies for manufacturing, a combination of capabilities which enables him to maintain a degree of design control unusual in manufactured production.

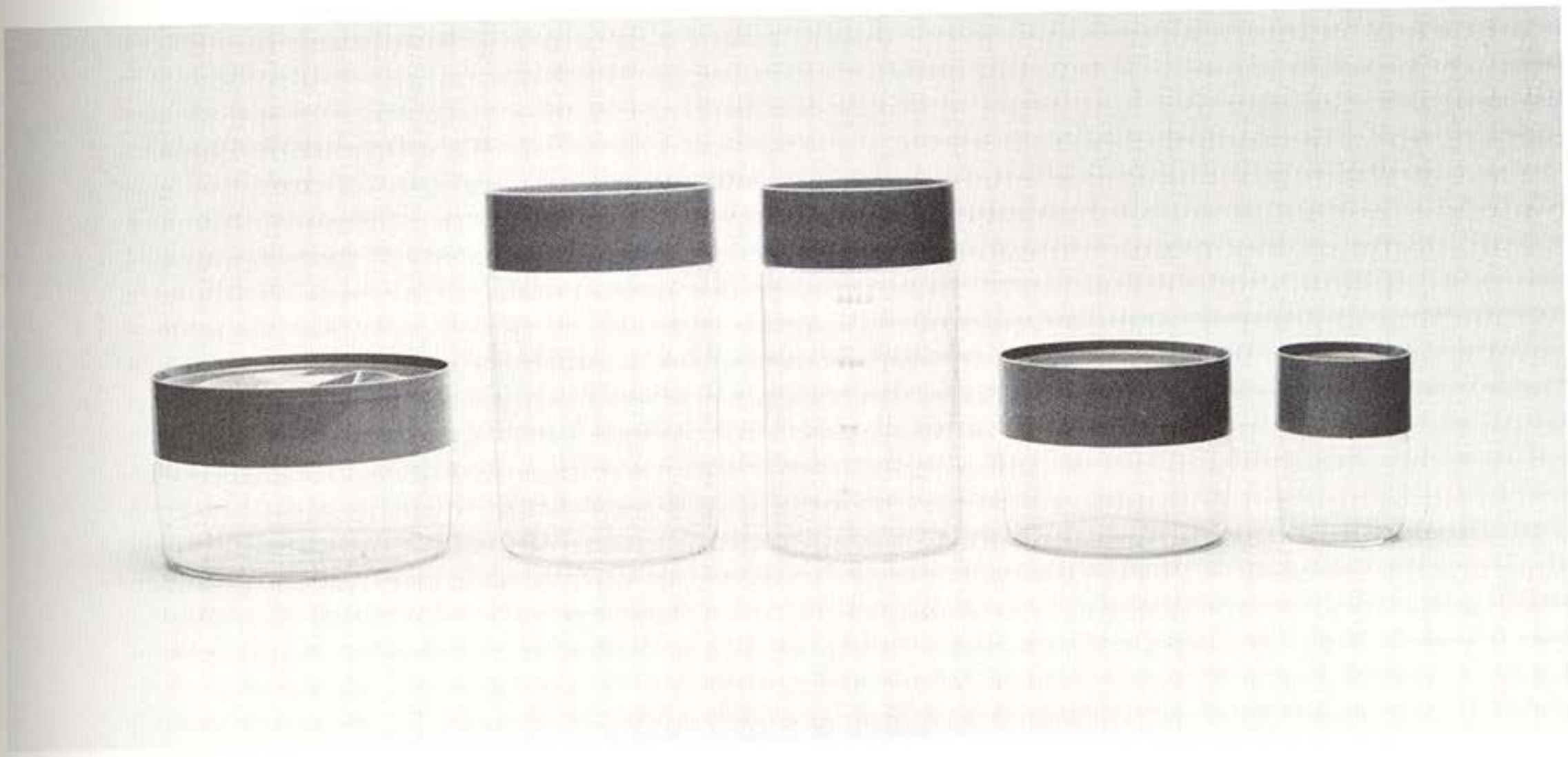
Left: Automatic electric fondue set lined with teflon. Manufactured by Regal Ware, Inc. of Kewaskum, Wisconsin.

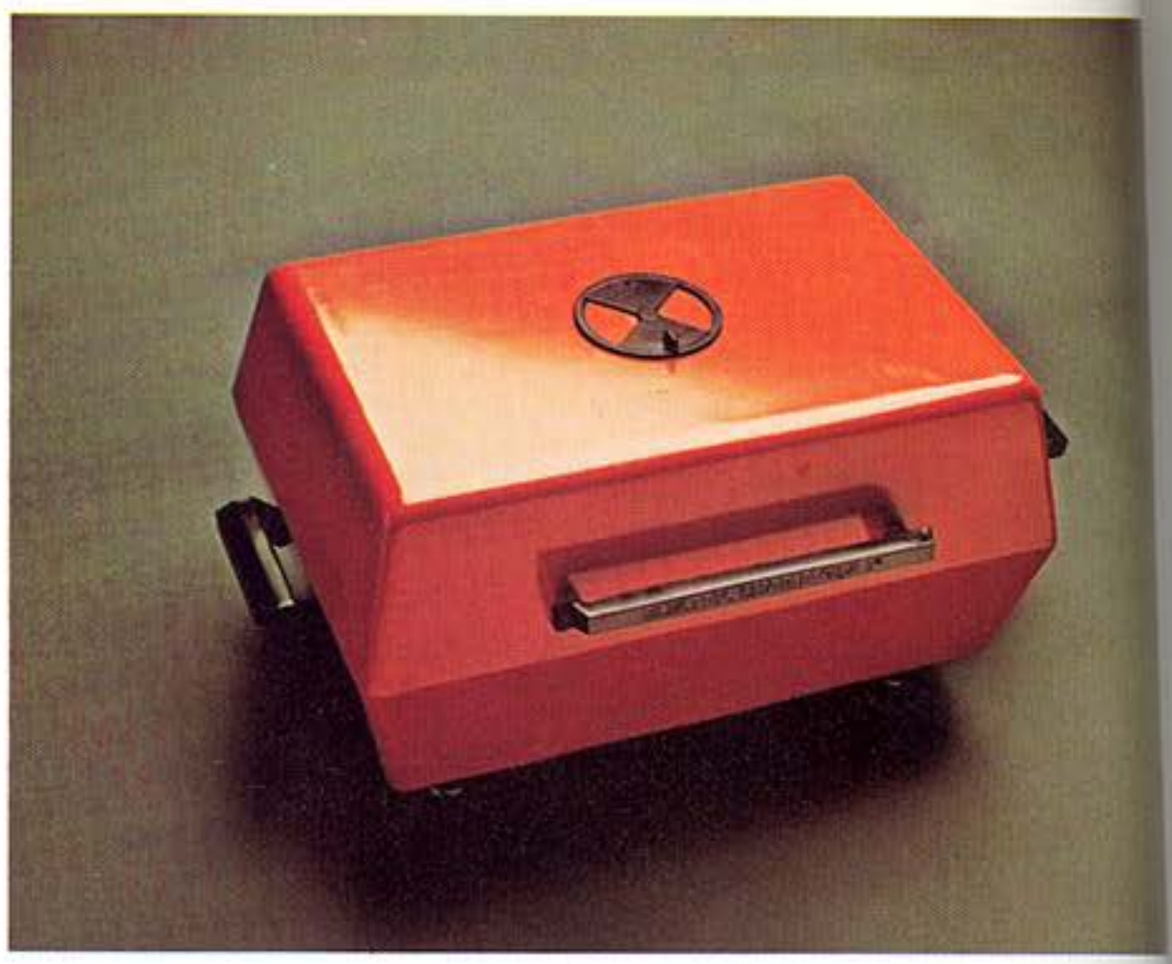


Above: Two attitudes in the design of ice buckets, both made of smoky and clear lucite, yet each quite a distinct design statement. The domed top, a product of Bernard Industries of Chicago, the floating shape within a shape manufactured by the Morgan Designs of Boston, Mass.

Opposite below: In a salad bowl manufactured by Weavewood, Minneapolis, tongs by B. W. Molded Plastics Co., Pasadena.

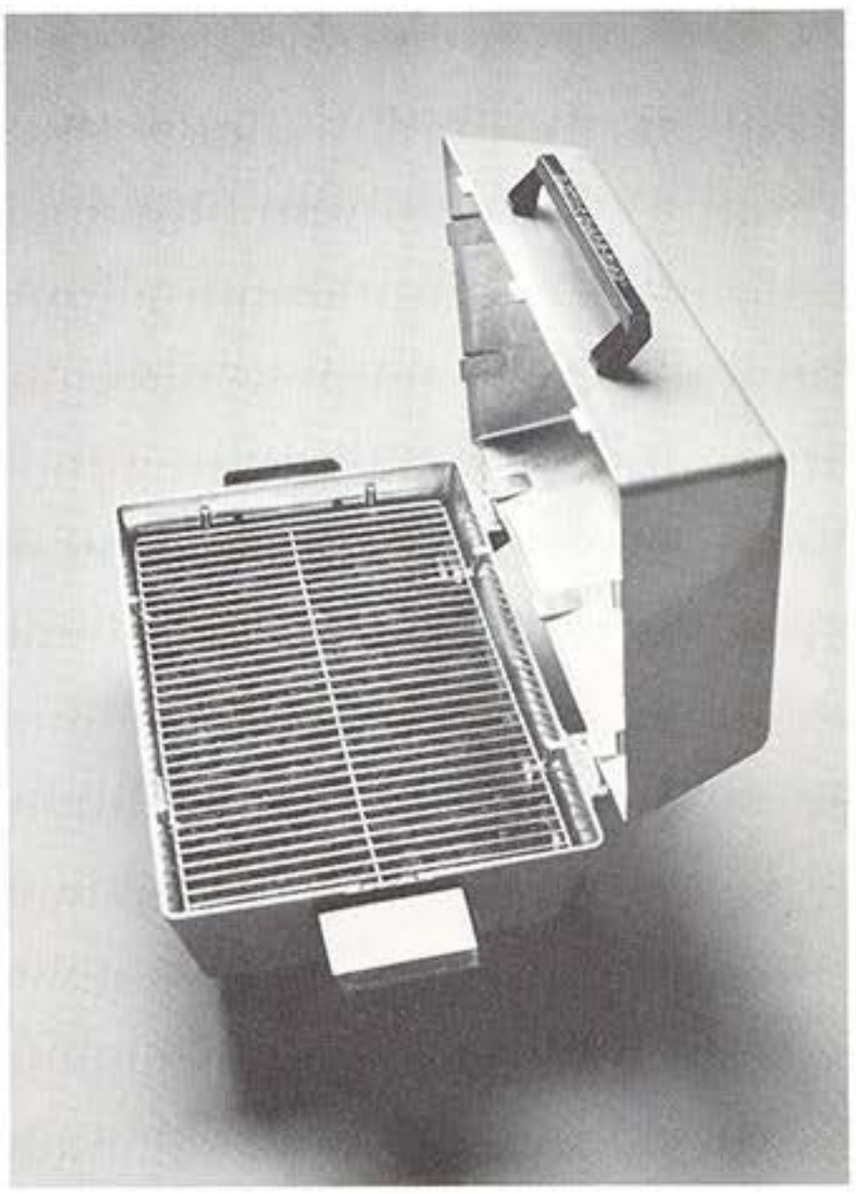
Opposite above: Manufactured by Corning Glass Works, handsome storage boxes present a solid thoughtful statement of good industrial design. The plastic lids shaped to be stackable, have finger holds for opening.

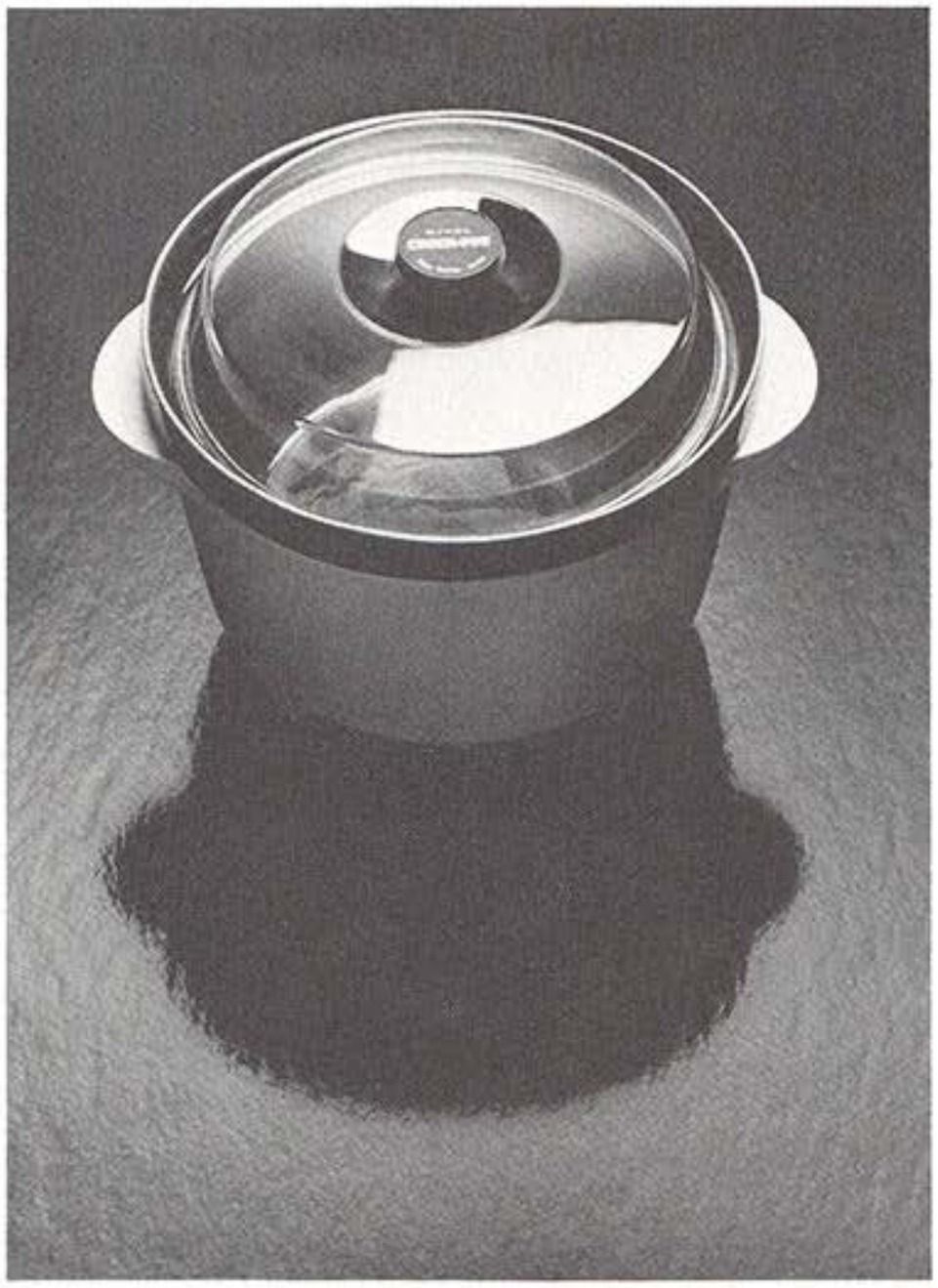




Above and opposite right: Electric barbecue, seen on this page closed. This die cast aluminum barbecue uses electrically heated self cleaning briquets. When the cover is closed, heat is reflected all around and the unit acts as a rotisserie. Manufactured by Electric Char-B-Que of Red Bank, New Jersey. Easily portable, the design reflects the concern of manufacturers to meet the demands for a more casual life style.

Below and opposite left: These cooking pots were photographed out of context to draw attention to the aesthetics of the design. Our minds tend to make such rigid associative patterns that when objects are placed in an unrelated or unexpected context, they can sometimes be seen with a fresh eye. These stainless steel vessels with aluminum clad bottoms are manufactured by S. W. Farber.

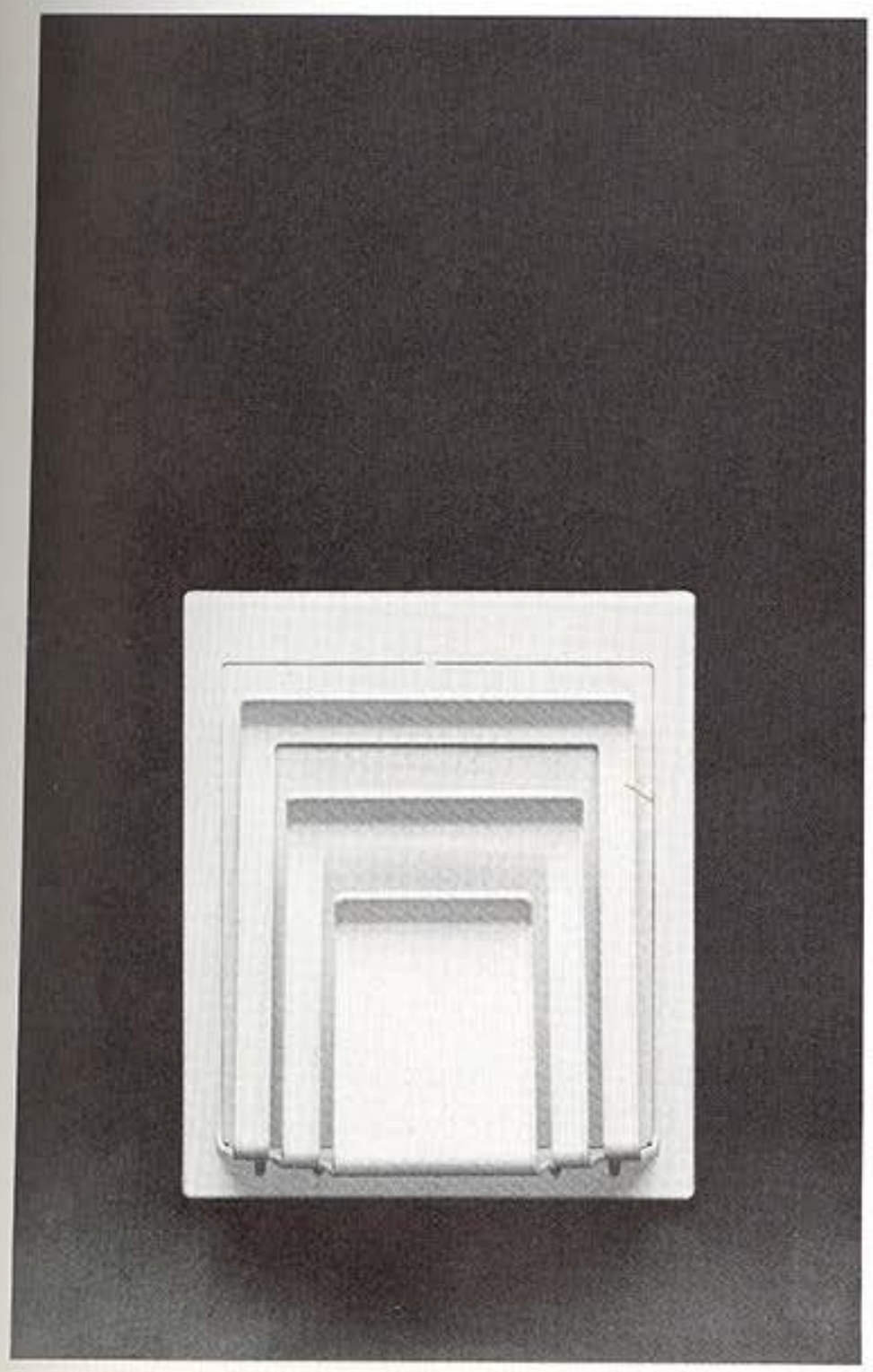


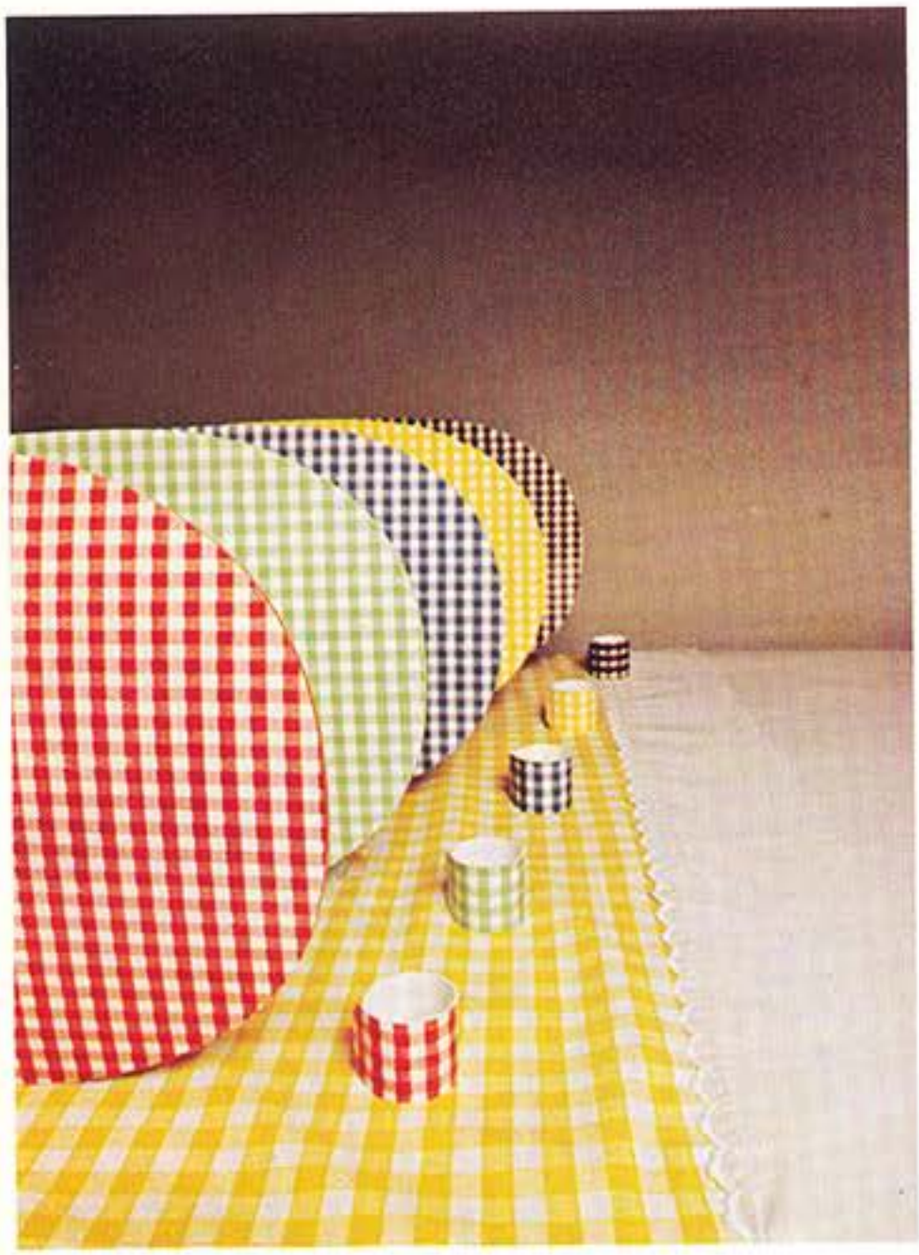


Above left: The electric cooking-serving pot is known as a Crock Pot, and is manufactured by the Rival Mfg. Co. of Kansas City. This design is another example of industrial design directed to answer the needs of life today.

The dish rack, paper bag holder and nesting bowls (above right) are all products of Rubbermaid, Inc. It is interesting to realize the double discipline of good product design which, while satisfying the demands of function, also achieves beauty and interest of form.

The "china" shown in the dish rack is in reality a glass product of Corning Glass Works. Designed by Ted Reyda, George Horton and Charles Ketcham. The pleasing simple shapes are practically indestructible, and the cost is low.

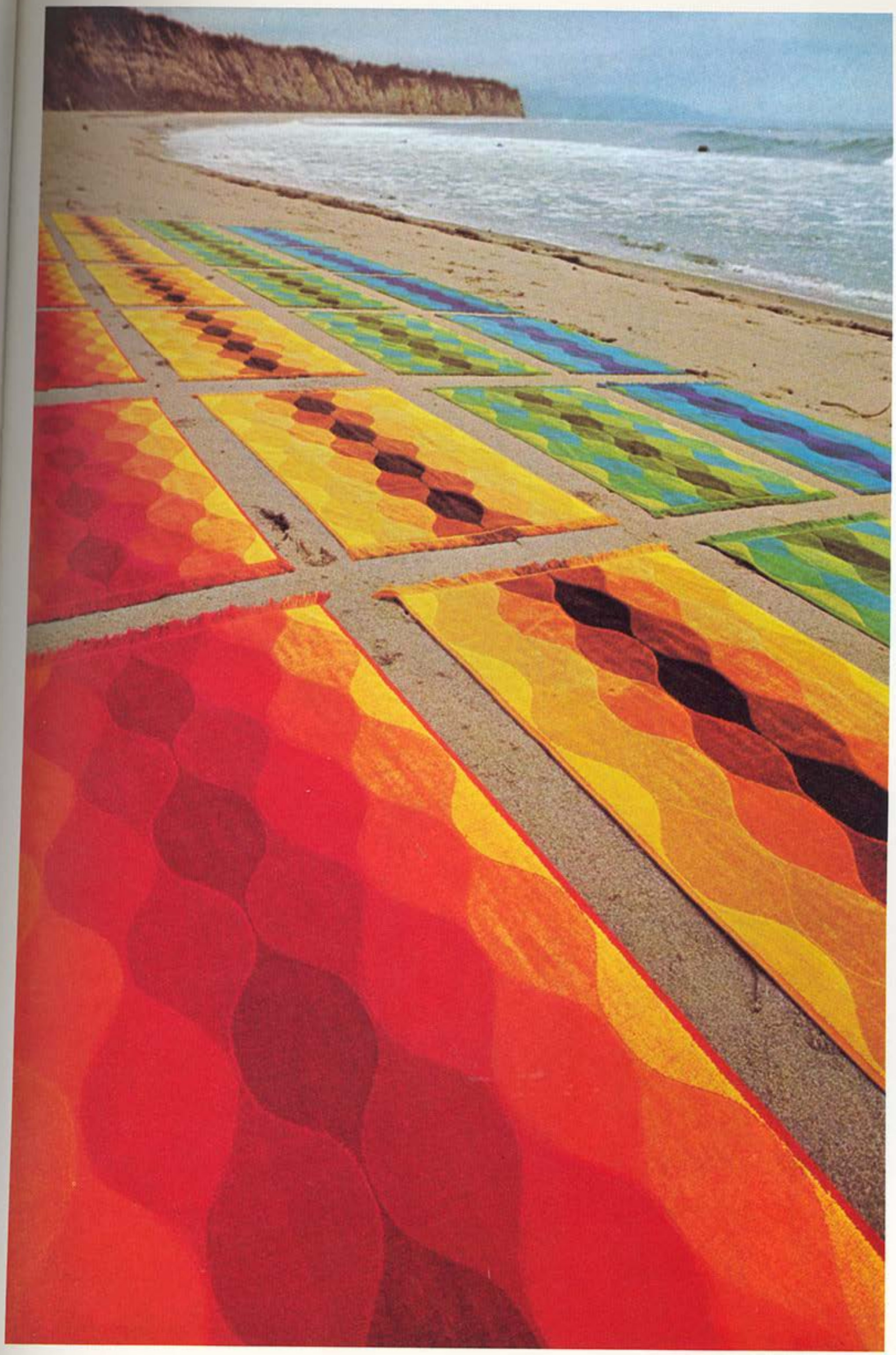


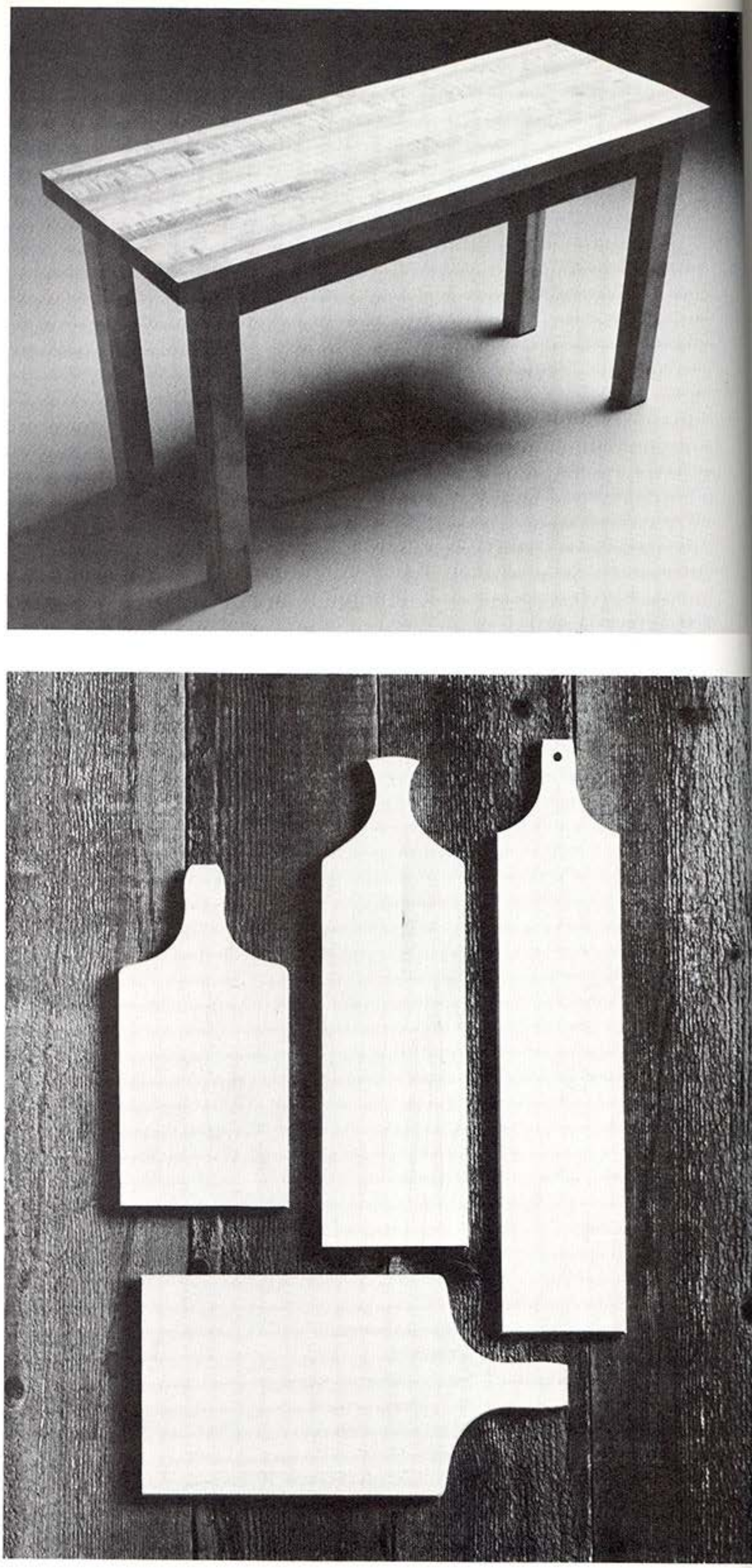


Certain simple design devices seem always pleasing. Checks in various color combinations are one of these. Here they are shown in vinyl covered place mats by Decor Table Fashions photographed on a checked sheet by J. P. Stevens.

The lucite flower pot, manufactured by Reese and Orr, New York City, shows the beauty of growing root tendrils as well as the above ground plant. The appealing pussy willow patterned background is a sheet by J. P. Stevens entitled, "Spring Song."

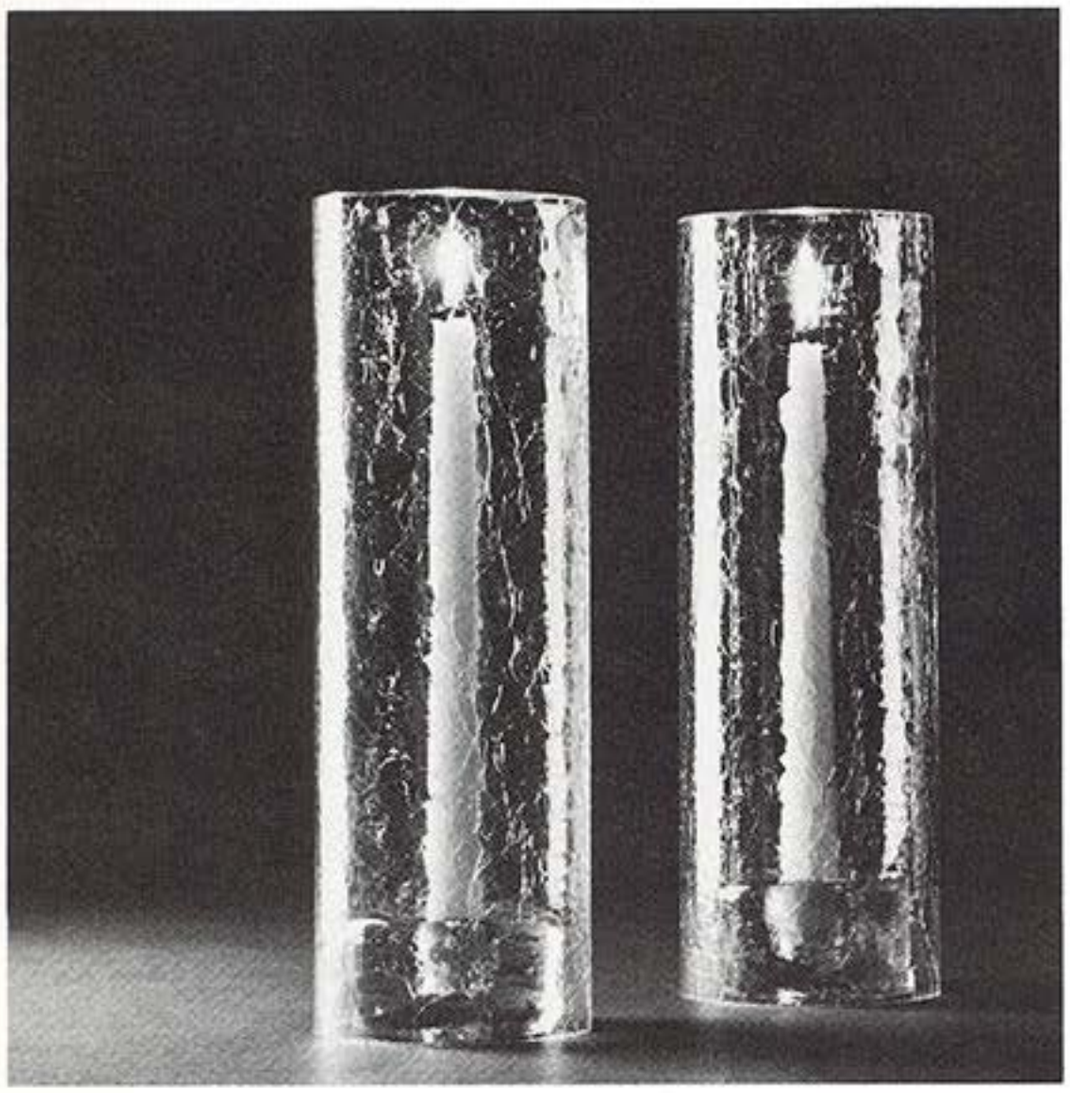
Opposite: The towels were photographed on the beach before we found that this is the "Seven Seas" pattern! Manufactured by Cannon Mills, Inc.

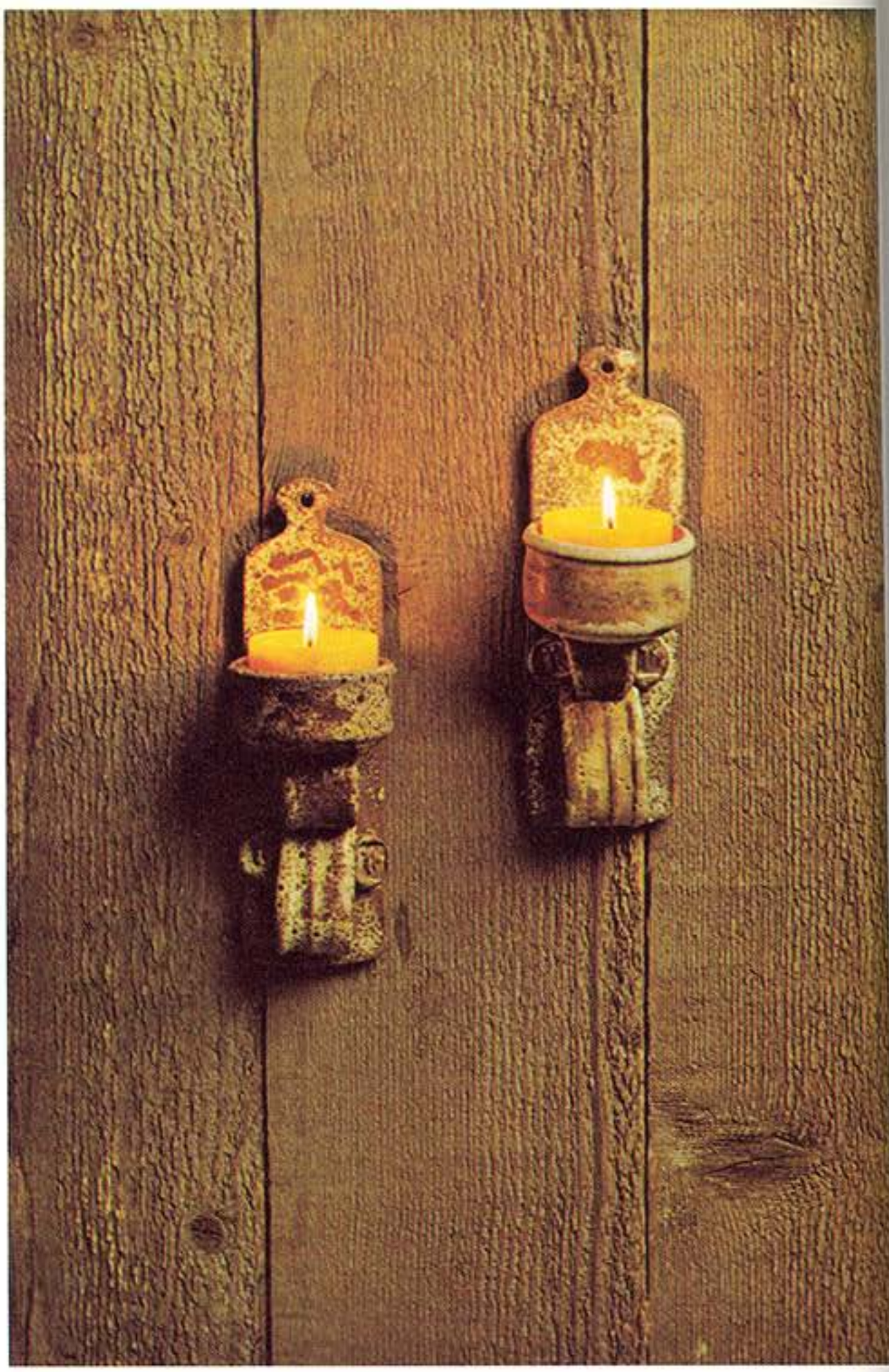




Opposite above: The 2 inch thick hardwood top, and the simple solid legs of this butcher's work table give it a functional look whose appeal transcends styles. Manufactured by John Boos & Co.

There is a continuing delight in natural materials simply and pleasingly handled. The cutting boards of Allied Western Distributors, the three boards on the left, manufactured by Double H Wood Products, the long French bread board on the right by Martens Co., Richland Center, Wisc. and the candle holders manufactured by The Naturalist, are a case in point.

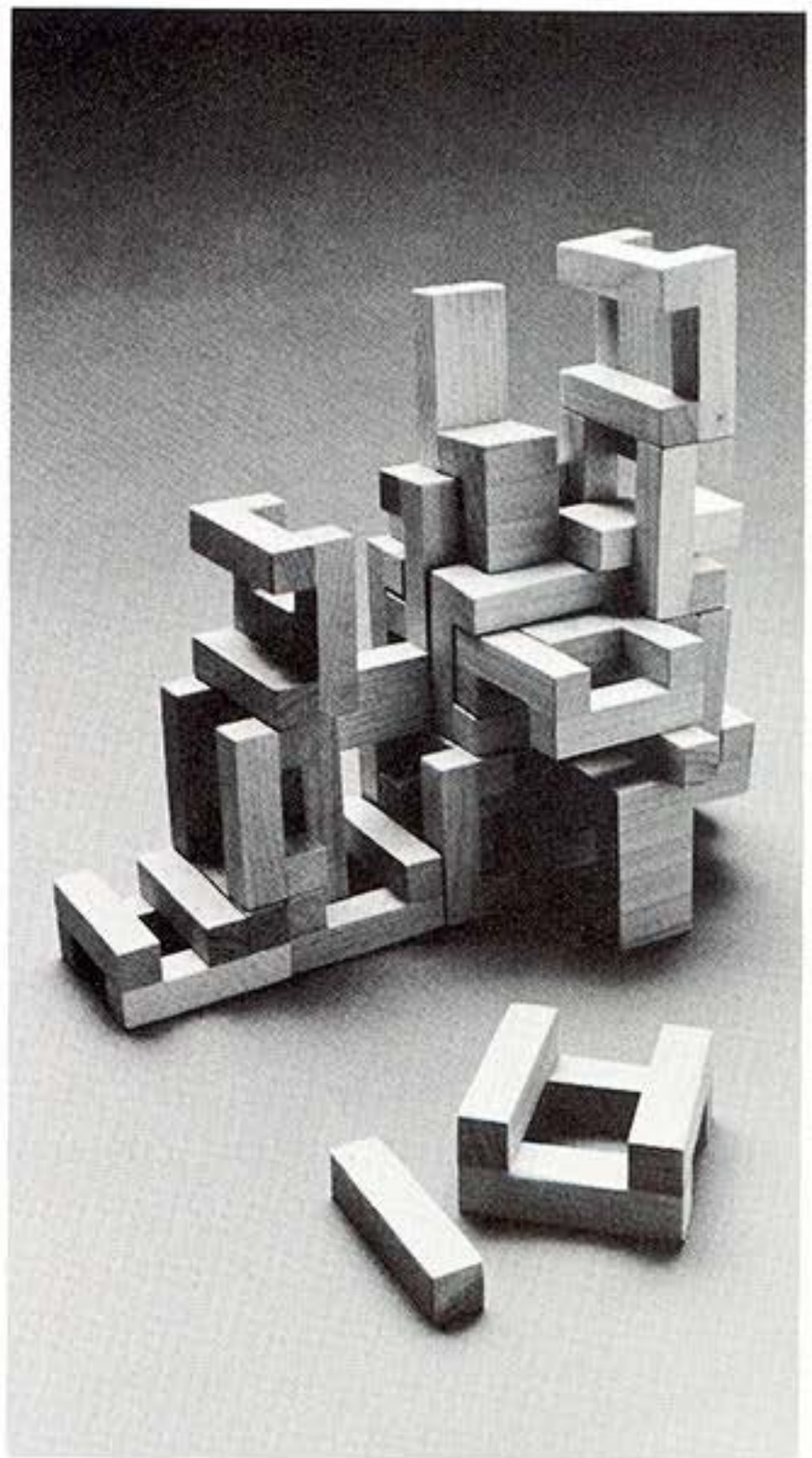


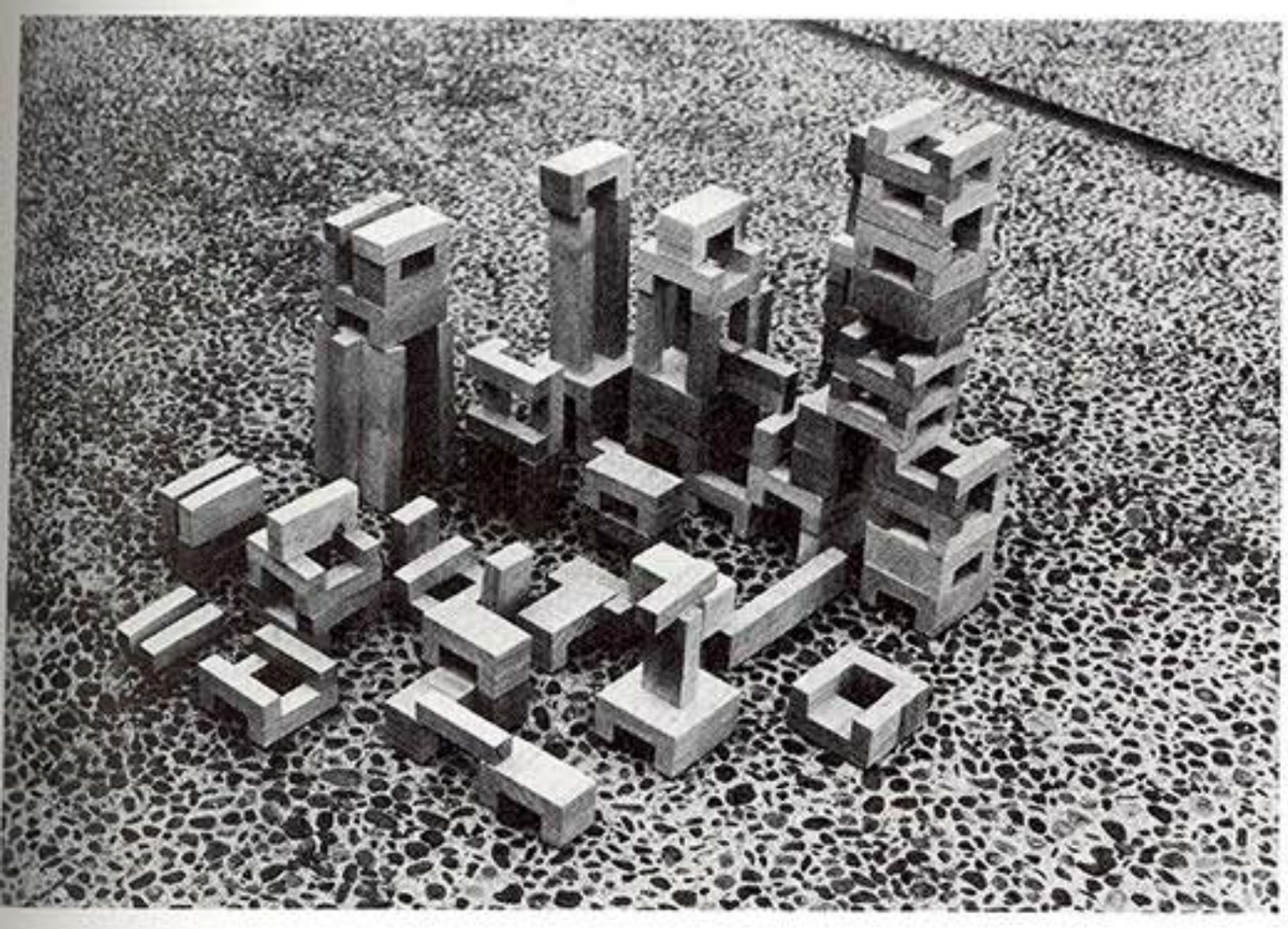


Candle light never loses its charms. The crackled glass hurricane lamps are a product of the Blenko Glass Co.

The candle sconce is of stoneware and is produced by Robert Weiss Originals, a California handcraft production company.

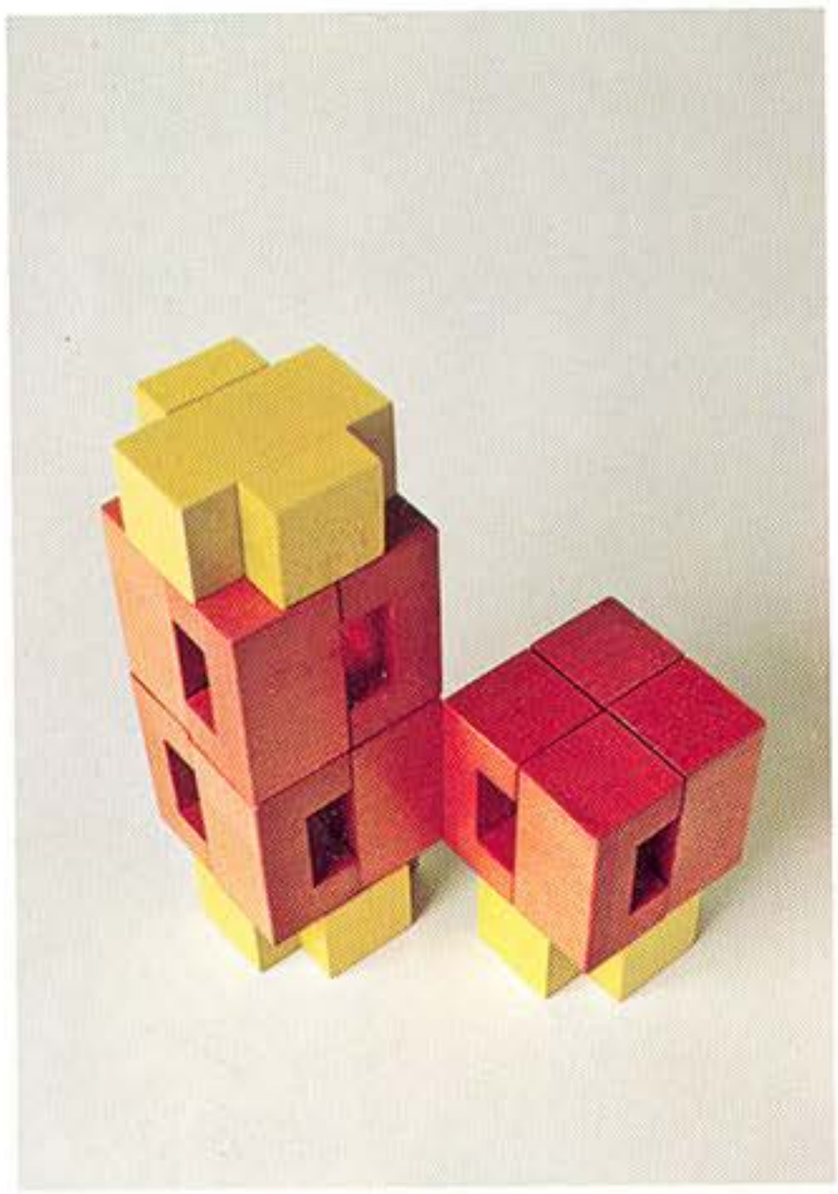
Opposite: Jon Lopez of California, an artist craftsman from an artist craftsman family, has turned his observation to the Victorian houses which dot the heart of our cities. Recreating them in clay, they are actually pots or planters. Here, clustered on the hillside, they evoke a nostalgic recreation of a time gone by, and only the scale of the weed in the foreground reveals their 6 to 12 inch size.

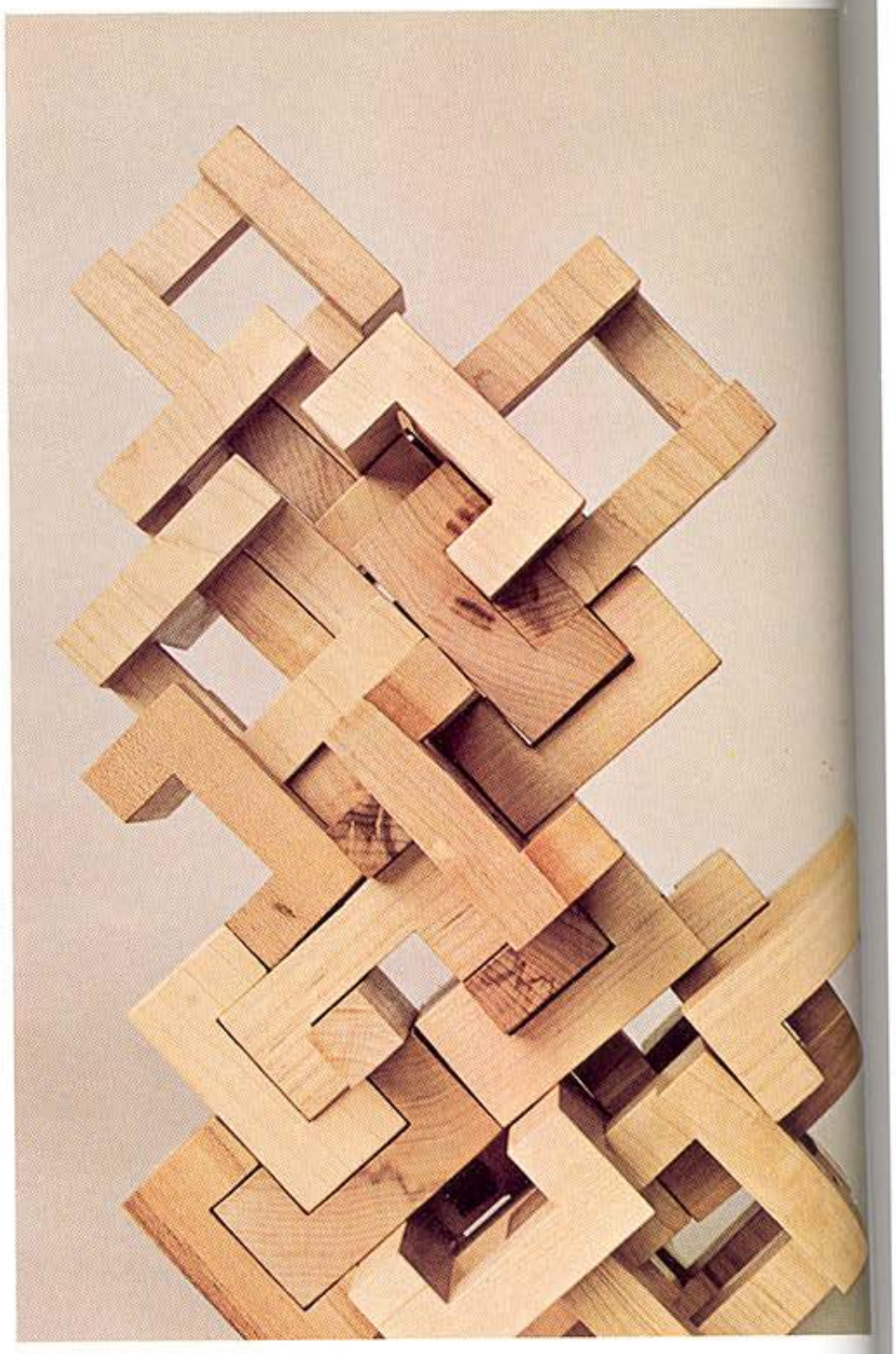




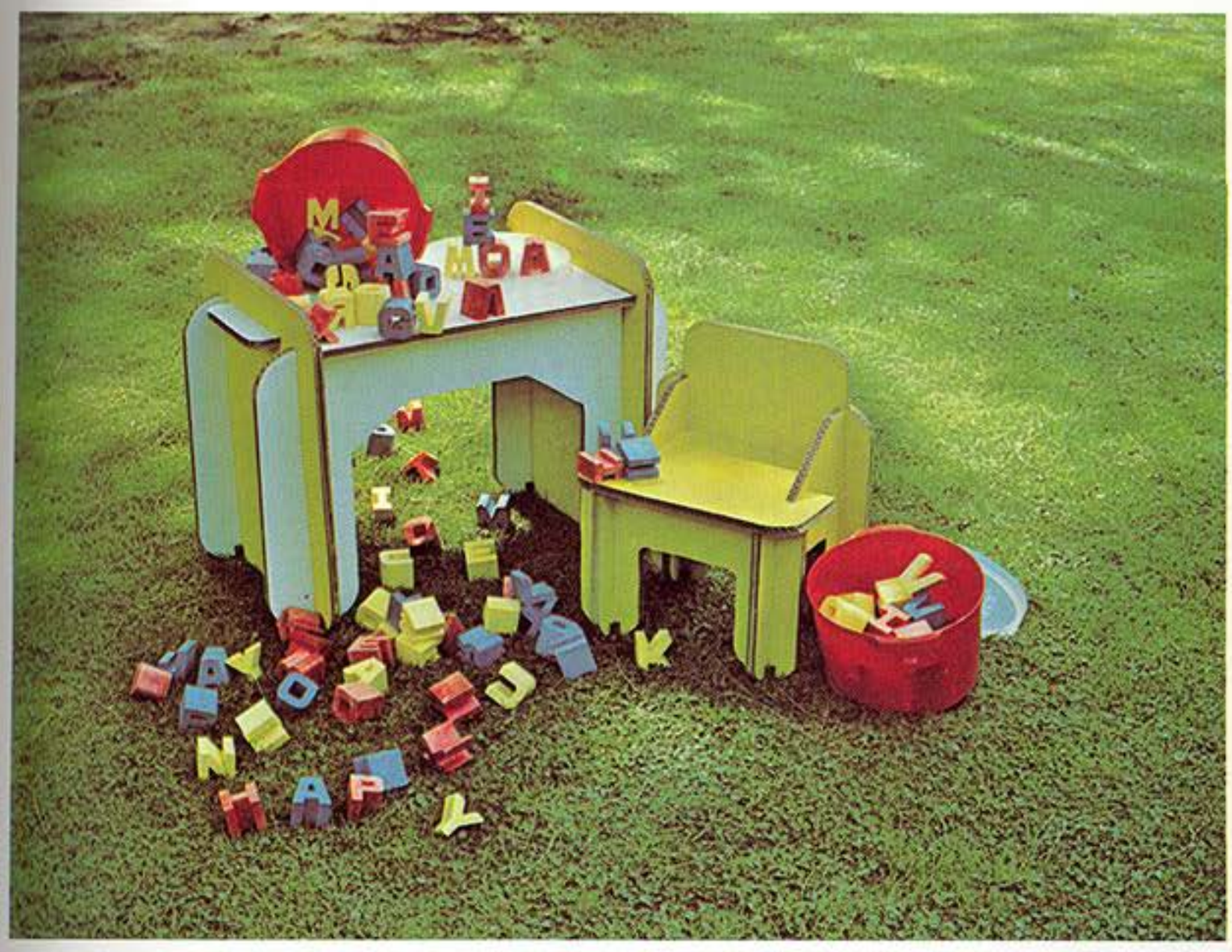
Opposite: These boxes are the products of a business called The Naturalist. A Utah couple, Jon and Janet Clark have assembled earth products in a variety of interesting ways. Spices in hand tooled containers, simple unfinished pine boxes displaying the airy beauty of dried weeds or the turned candlesticks on page 23 are among their products.

Designed by Eugene de Christopher and manufactured by Princeton Playthings of Santa Clara, California, the finely finished Arkitek Blocks on this page and the following page give unlimited scope to builders young or old. The three dimensional interlocking modular units combine in a vast variety of ways. The toy designer is responsible for the handsome packaging of this product as well.

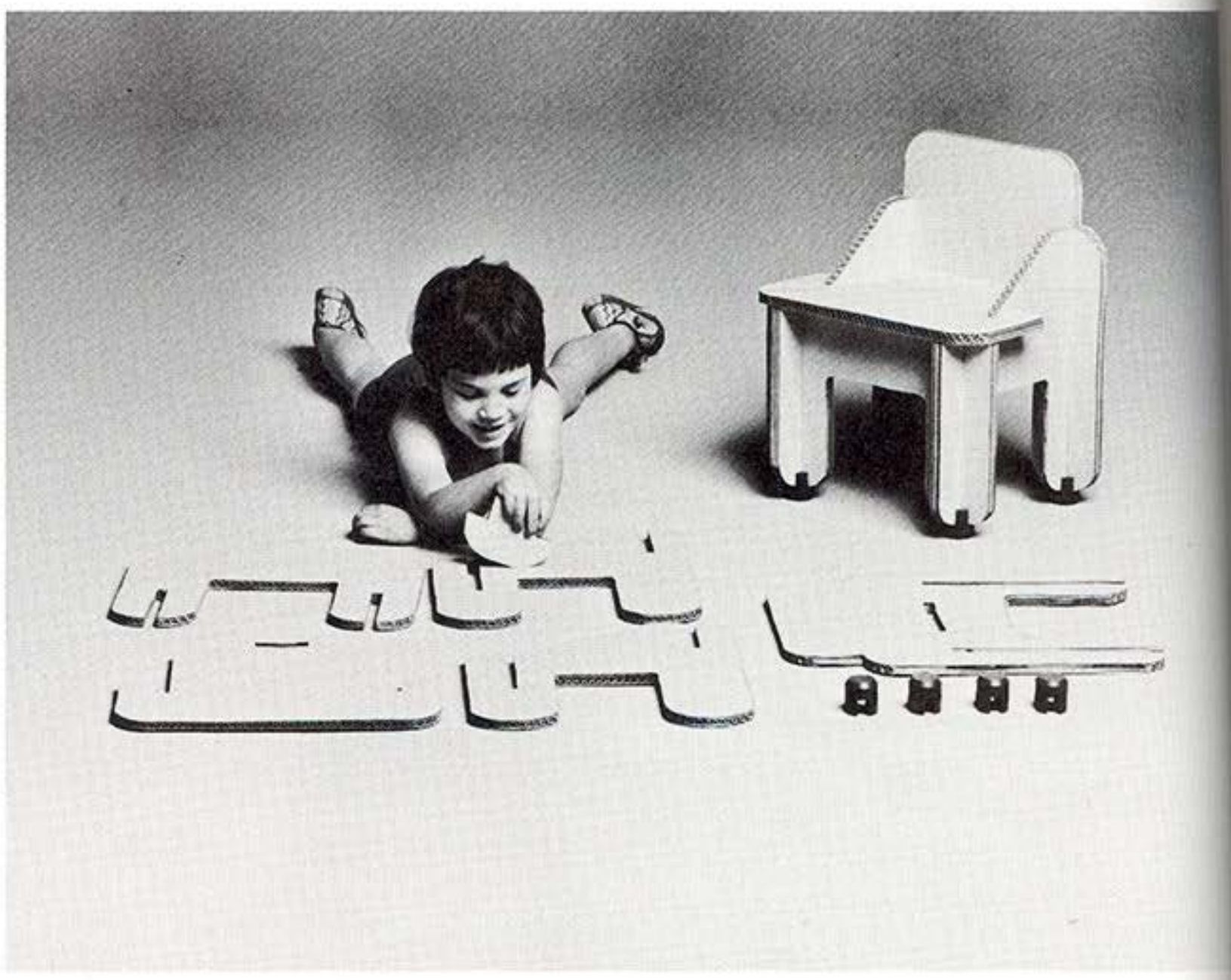




Opposite: The letter shaped blocks come packaged in a tub or in their own truck. Manufactured by the Mattel Toy Co., the letters are washable and stackable, and indestructible as well as being a painless subliminal learning device.

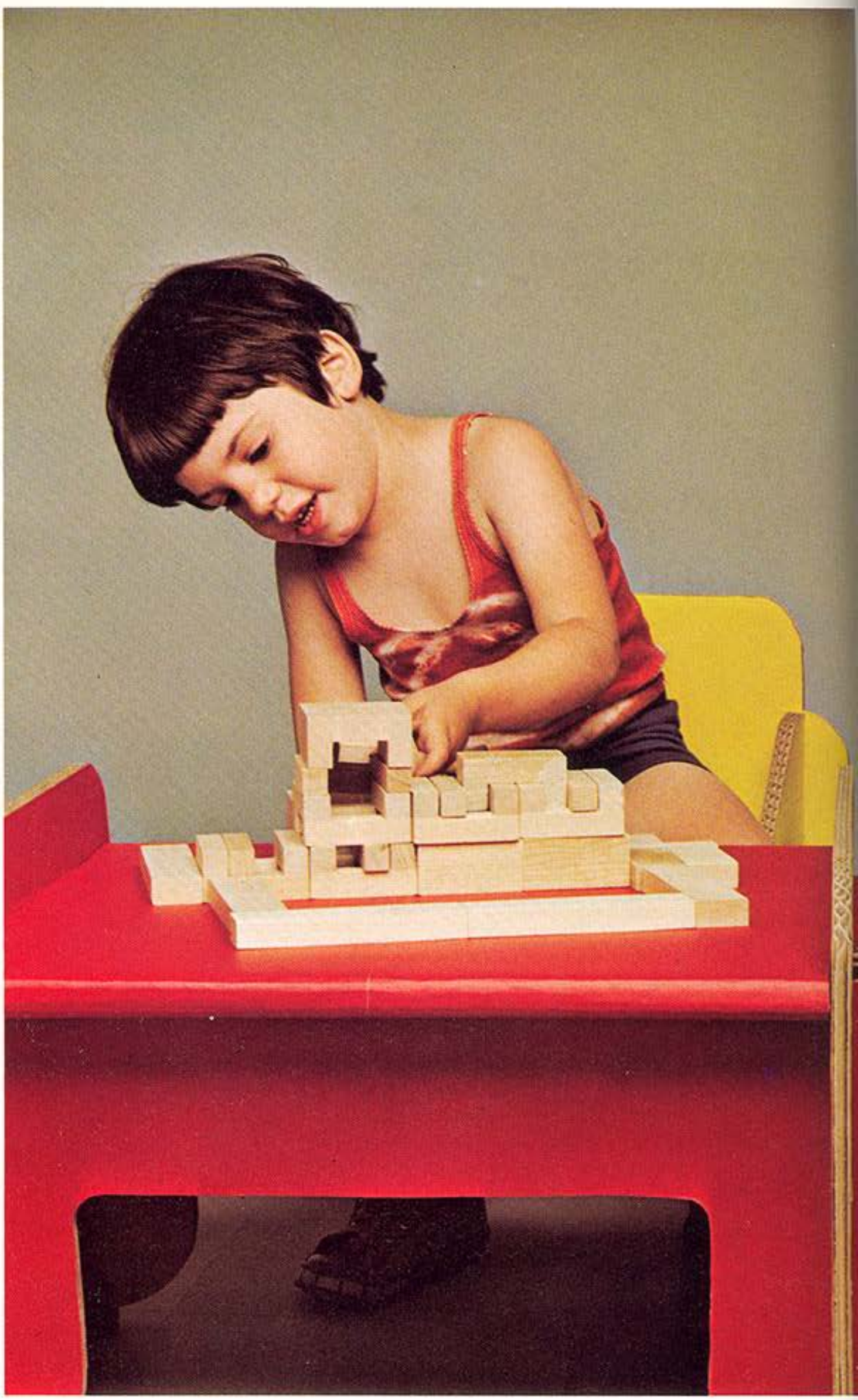

CAT
FROG
HOUSE
JAM

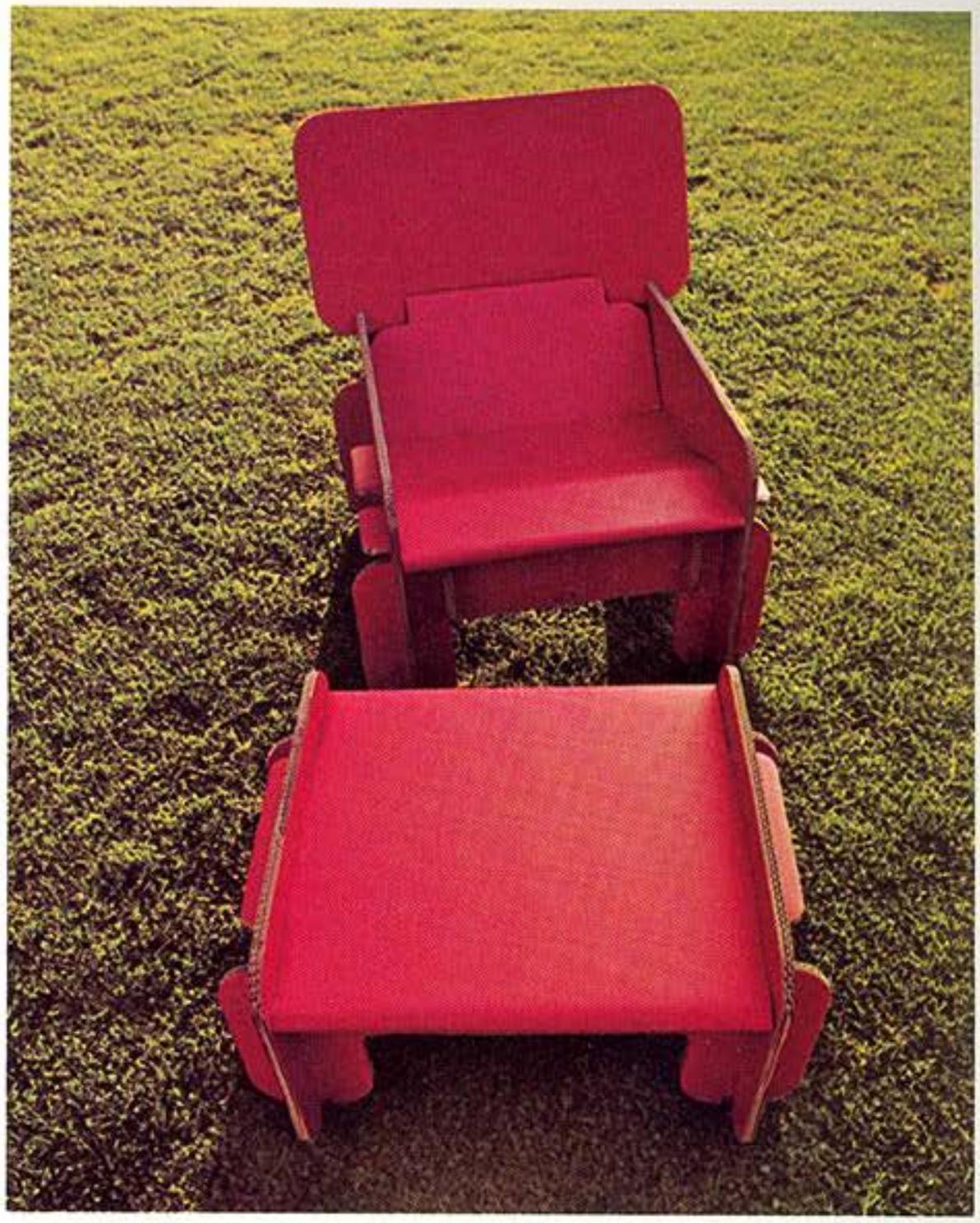
DESIGNS TO SATISFY TODAY'S NEEDS

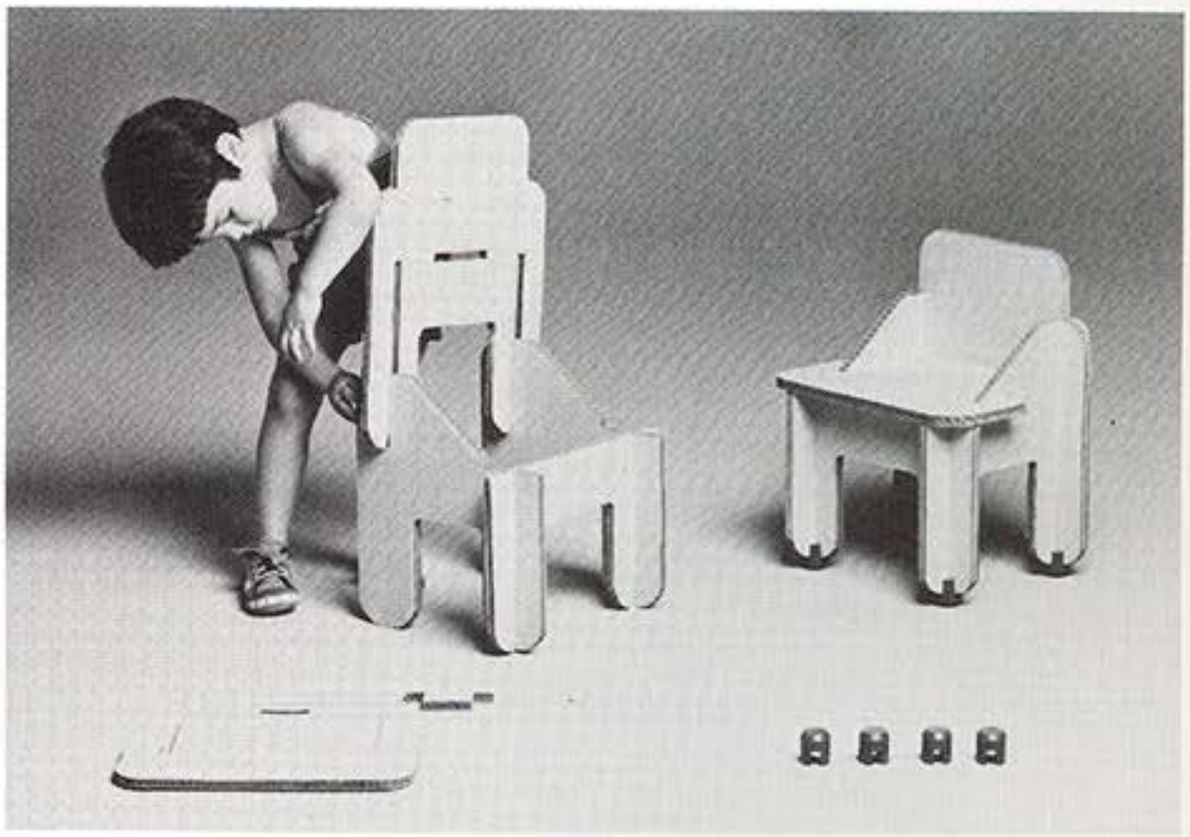


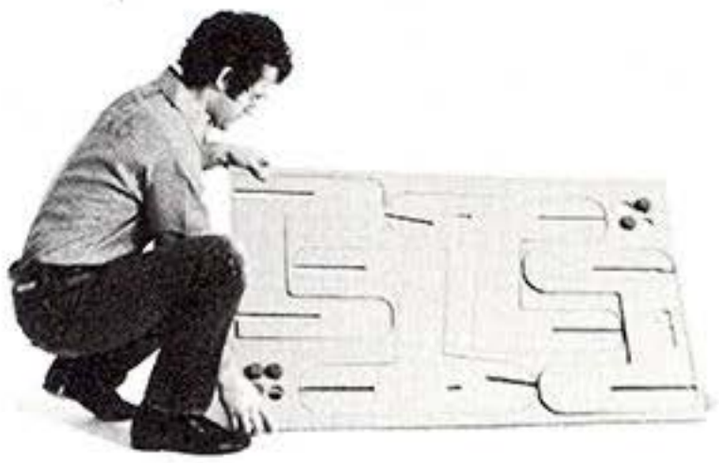
Designers are constantly seeking answers to satisfy the needs of changing life styles. On the following pages are a variety of solutions to problems of today. Designs for flexibility and interchangeability, designs for more than one purpose, designs which face the problem of cost, and even the restless need for change.

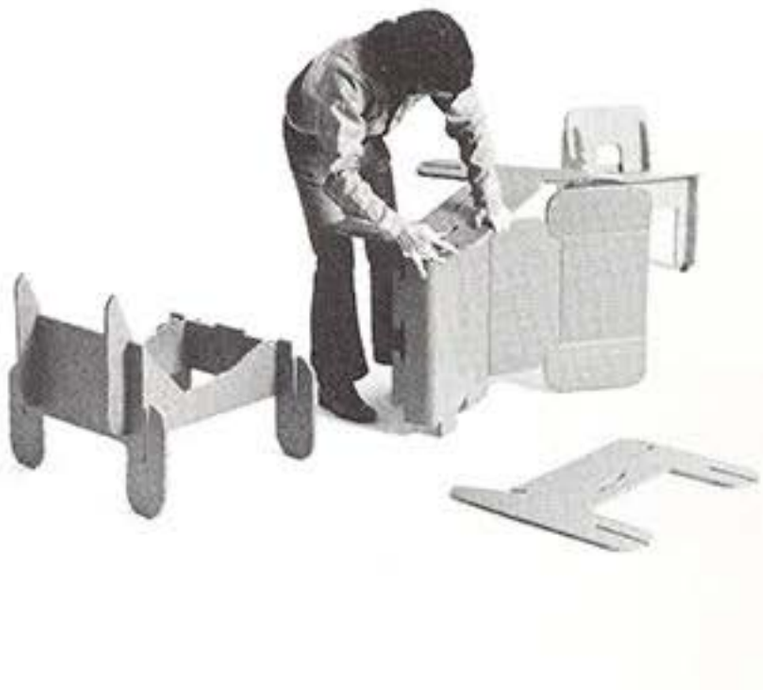
Seeking to face the dilemma of cost is a line of furniture called Punch Out, designed by Craig Hodgetts, Peter de Bretteville, and Keith Godard, of WORKS, in collaboration with Lamar Henderson, who have used a heavy paper board as their material. Packaged and shipped flat, the architectonic design is simply assembled by the buyer into remarkably solid furniture.

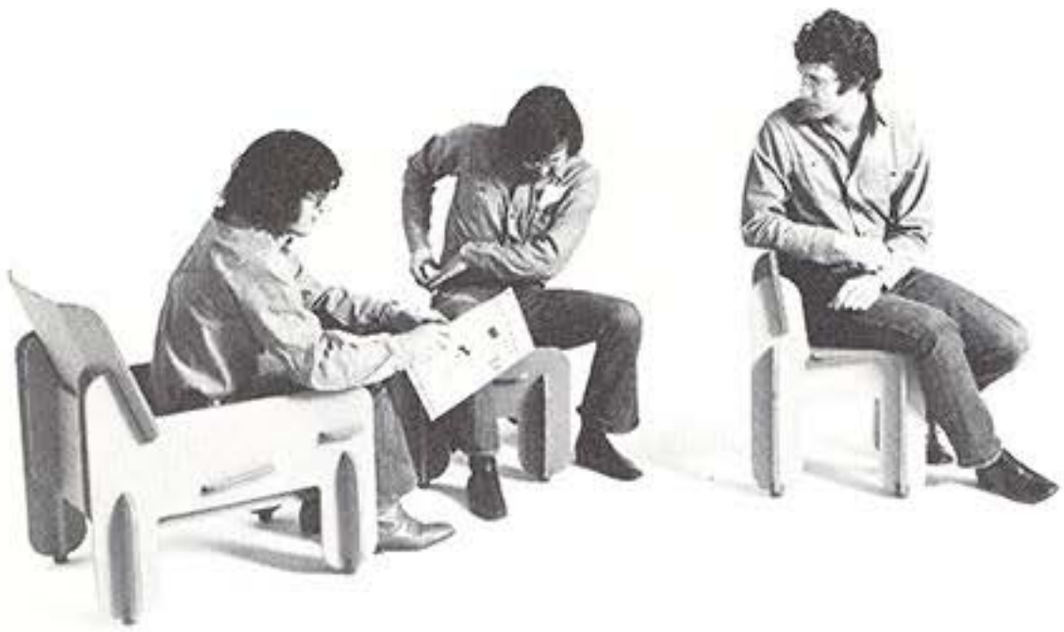


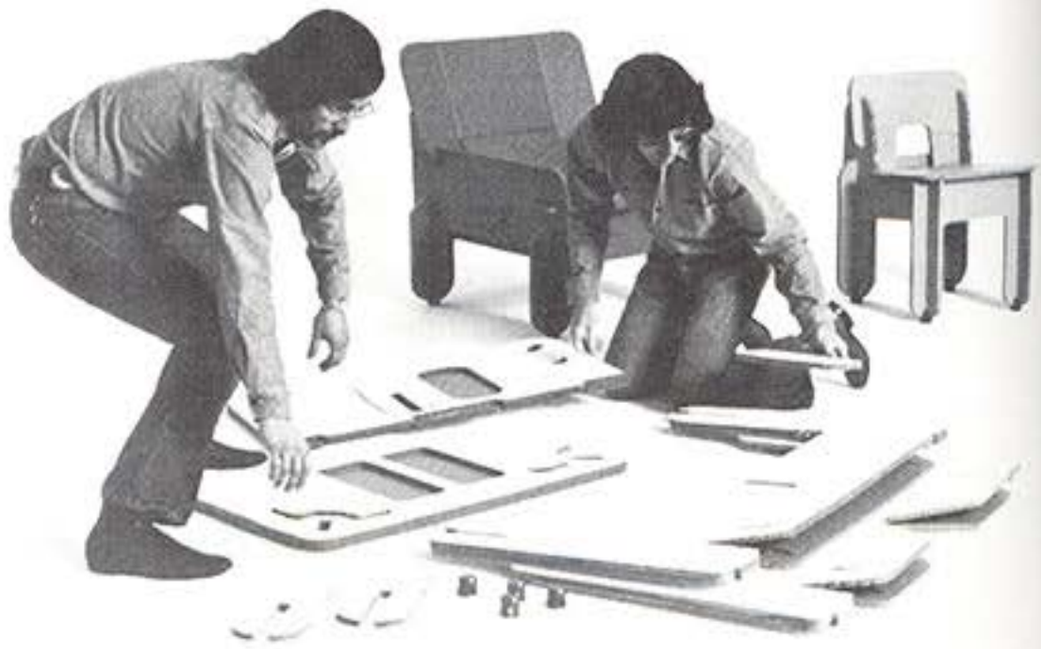


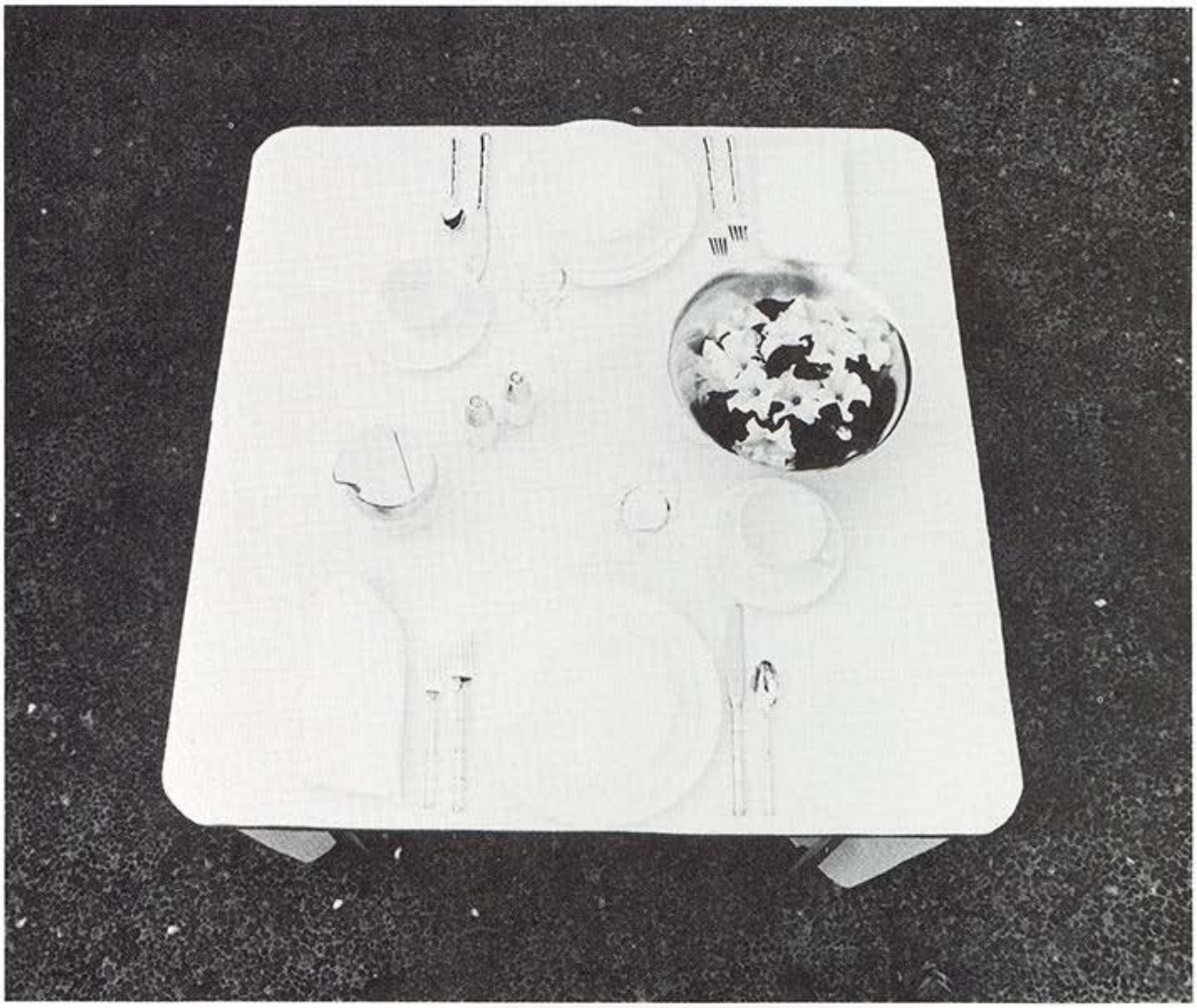




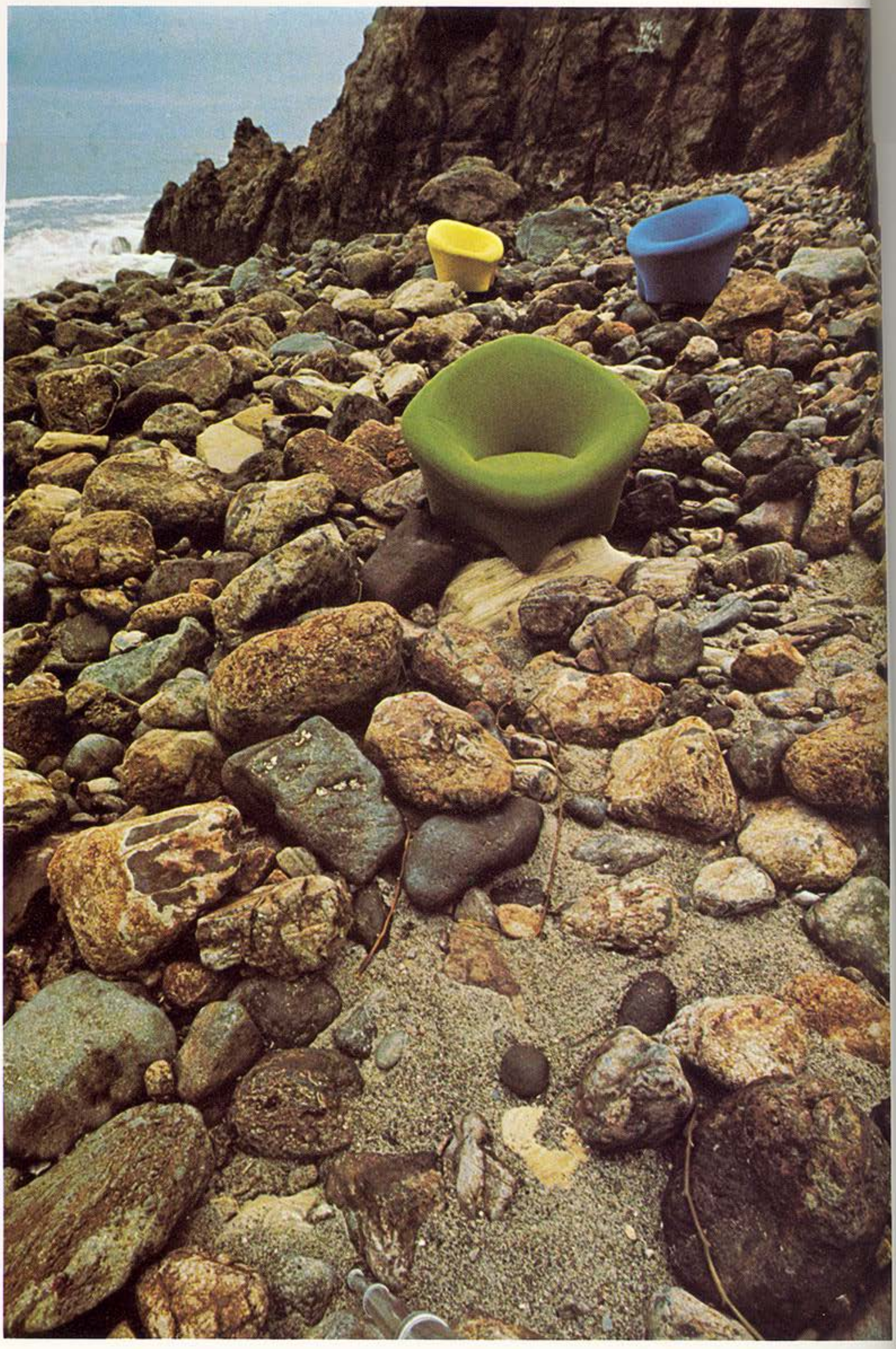


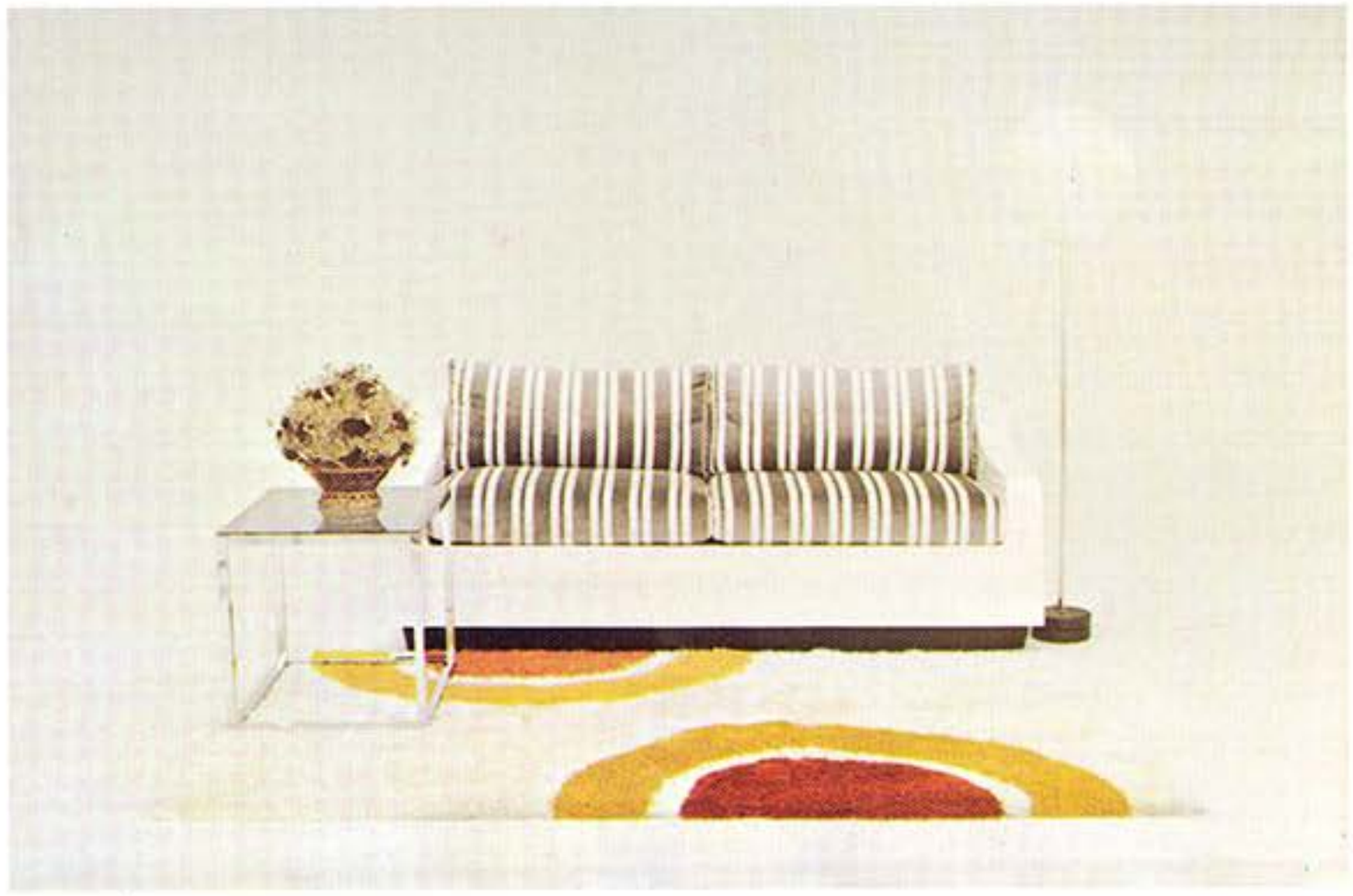






As if to celebrate the final moment of assembly of the Punch Out furniture, the table is set. The Mandarin pattern of silver by Towle, Corelle place setting by Corning, Seneca wine goblets, a few petunias floating in a sterling silver bowl by Gorham. The sugar, salt and pepper set is by Corning Glass Co.



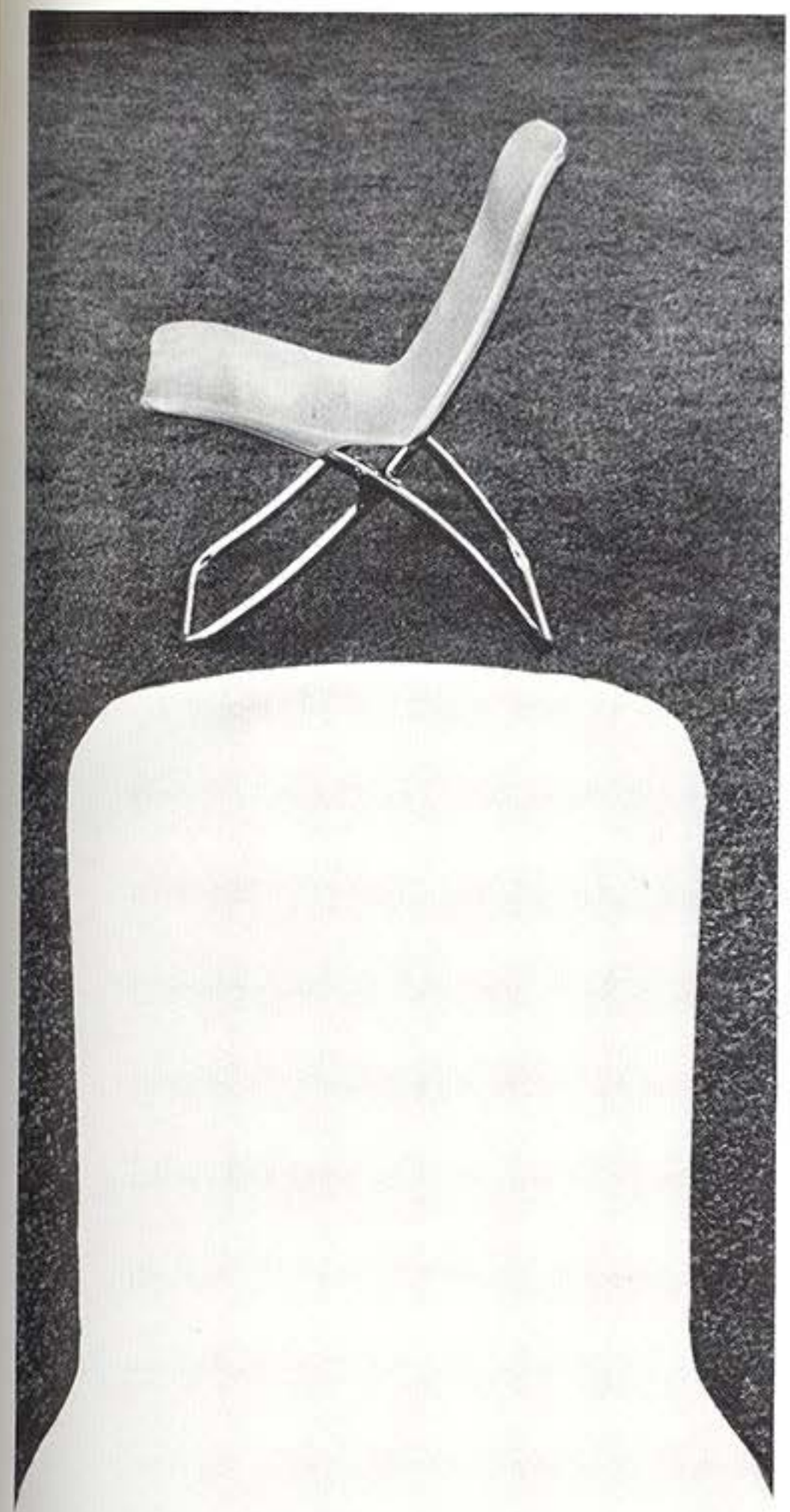


Opposite: Called the "Cupcake Chair," the stretch fabric covered, sculptured styrofoam chair, is so organic in its configuration that it looks as if it could be part of the tide pool flora. The pleasantly light, very comfortable little chair was designed by Hartmut Lohmeyer, and is manufactured by Burris Manufacturing of Lincolnton, North Carolina. The chair is scaled small enough to fit well into the limited space dwellings of today.

Above: The well designed fiberglass frame sofa, called "Infinity," by its manufacturer, the Simmons Company, is in reality a Hide a Bed, and opens to reveal a comfortable queen sized bed.

The sofa with striped velvet cushions is shown in its daytime role with a rug designed by Marie Kramer entitled "Sunrise-Sunset." It is manufactured by Regal Rugs Inc. of Indiana. The Sonneman lamp, handsome and simple in line, is notable for the poly glass globe, so unbreakable it bounces when dropped. The chrome steel frame table with glass top, an infinitely useful shape is manufactured by Baumann/Weitz, Sylmar, California. The attractive basket of dried flowers is the work of Marsha Piggot, who with great taste and flair assembles dried natural California materials and markets them, each one unique, under the name of Casa Decor.

Right: In its nighttime role, the sofa-bed is covered with Bates dashing black and white cotton spread, "Super Squares." The convenient little Parsons table here shown in white, also comes in black, poppy and yellow. The table is a demonstration of the possibility of good design in mass production, for the molded, impact resistant, plastic table is remarkably inexpensive. It is manufactured by International Products & Services of Cleveland, Ohio. The Corelle cups and saucers are by Corning Glass Works, as is the electric percolator designed by Gerald Wright.



Opposite: Answering the need for casual seating where you want it, are these 27 inch square "Fantasy Fur" floor cushions in black and white, manufactured by Desley Edson, of Vernon, California. The simple white plastic Parsons table is by International Products & Services, and the vase is a beautifully formed, seamless white plastic wastebasket designed and manufactured by Mitchell Gould of Los Angeles.

Left and above: Designed by Design West under Bob Fujioka, and manufactured by Samsonite, of Denver, Colorado, this graceful folding chair could be at home in any room in the house. It answers the need for ease of care, mobility, flexibility and low cost.

Above: Occasionally it is a good thing to review old favorites. The classic director's chair, in this case, manufactured by Gold Medal Folding Furniture Company, of Racine, Wisconsin, in natural wood and canvas, continues to stand as a really good solution for seating of its type. Good indoors or out, foldable, canvas replaceable, almost indestructible, it is so classic, as to be at home almost anyplace.

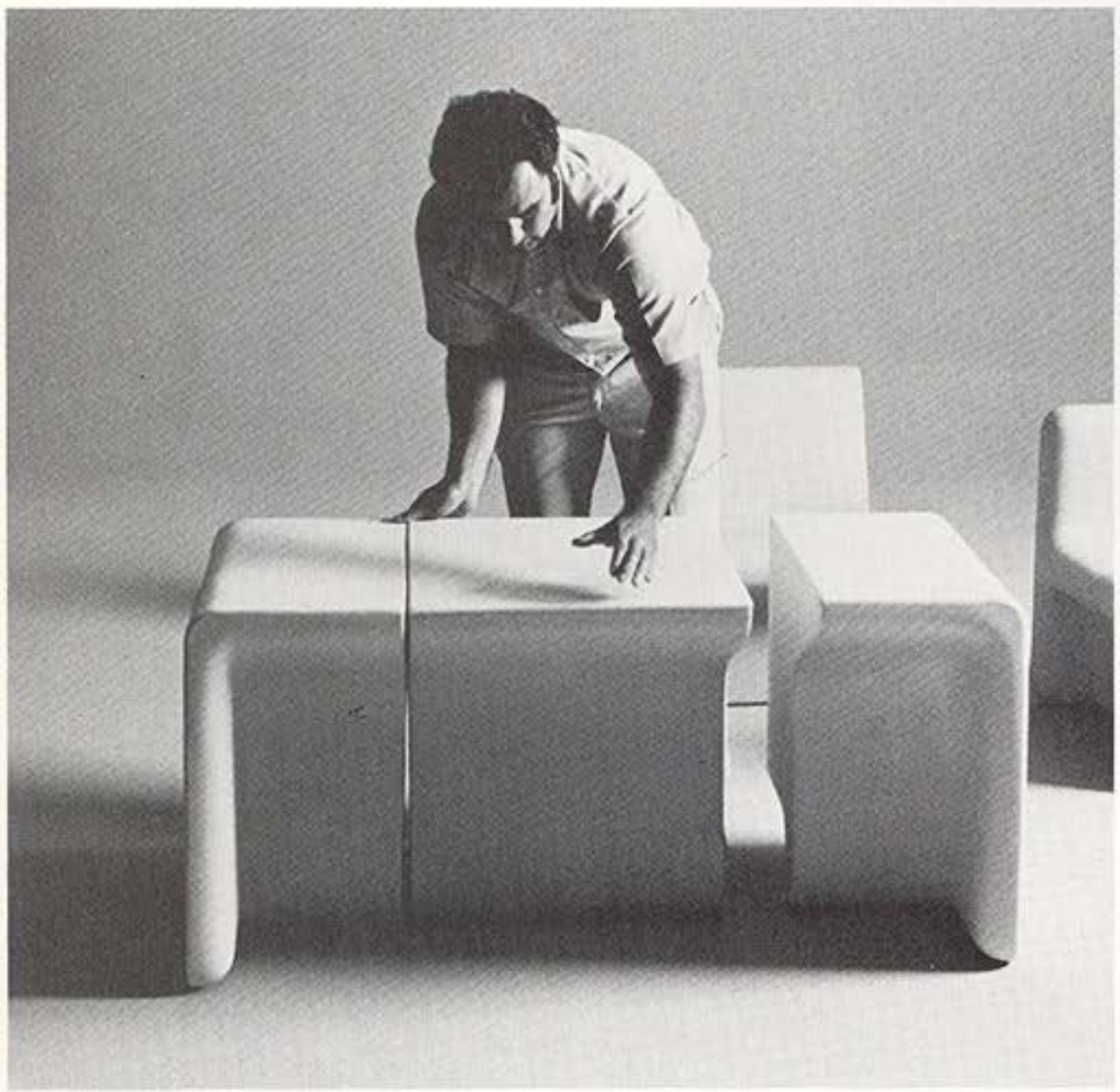
Opposite and above: From the chests in which Napoleon carried his papers and possessions to his front line encampment have come innumerable variations of campaign furniture. This one by the Morris Furniture Company, built in a modular system, can be mixed and interchanged almost endlessly. There are pieces in addition to those shown, but the variety of combinations is evident. The cubes, a table-cupboard can be stacked or lined up. The "Stitchery" bedspread and pillows are manufactured by Charles Bloom, Inc. of Los Angeles. The large ginger jar lamp is by the Sunset Lamp Co. of Los Angeles. The rug, "Cabaret," designed by Marie Kramer, manufactured by Regal Rug, Inc. The flask is from Corning's Creative Glass line and the cup and saucer are Corelle by Corning.

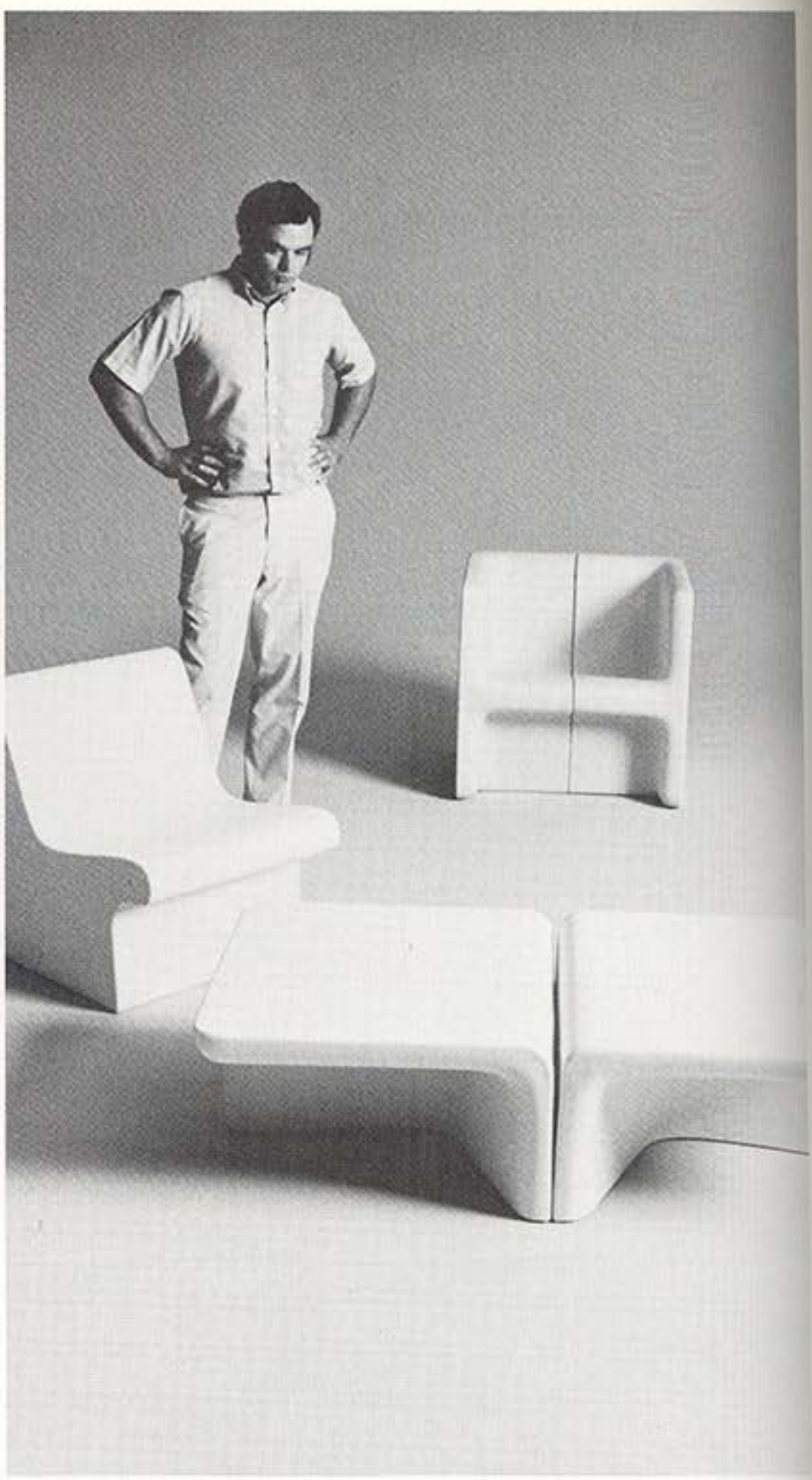
Opposite: The chests and bookshelf in the Morris Campaign furniture contains three of Blenko's blown glass canisters, Robert Weiss' stoneware candle holders, a dried flower arrangement by Marsha Piggot for Casa Decor. The gingham shaded white ceramic lamp is by Sunset. The vinyl pillows in white and orange are by Brentwood Originals of Torrance, California, and the rag rug, "Old Homestead," a real American country classic is manufactured in Troy, North Carolina by A. Leon Capel & Sons. The plastic ice bucket is manufactured by Morgan Design, Boston, Massachusetts.

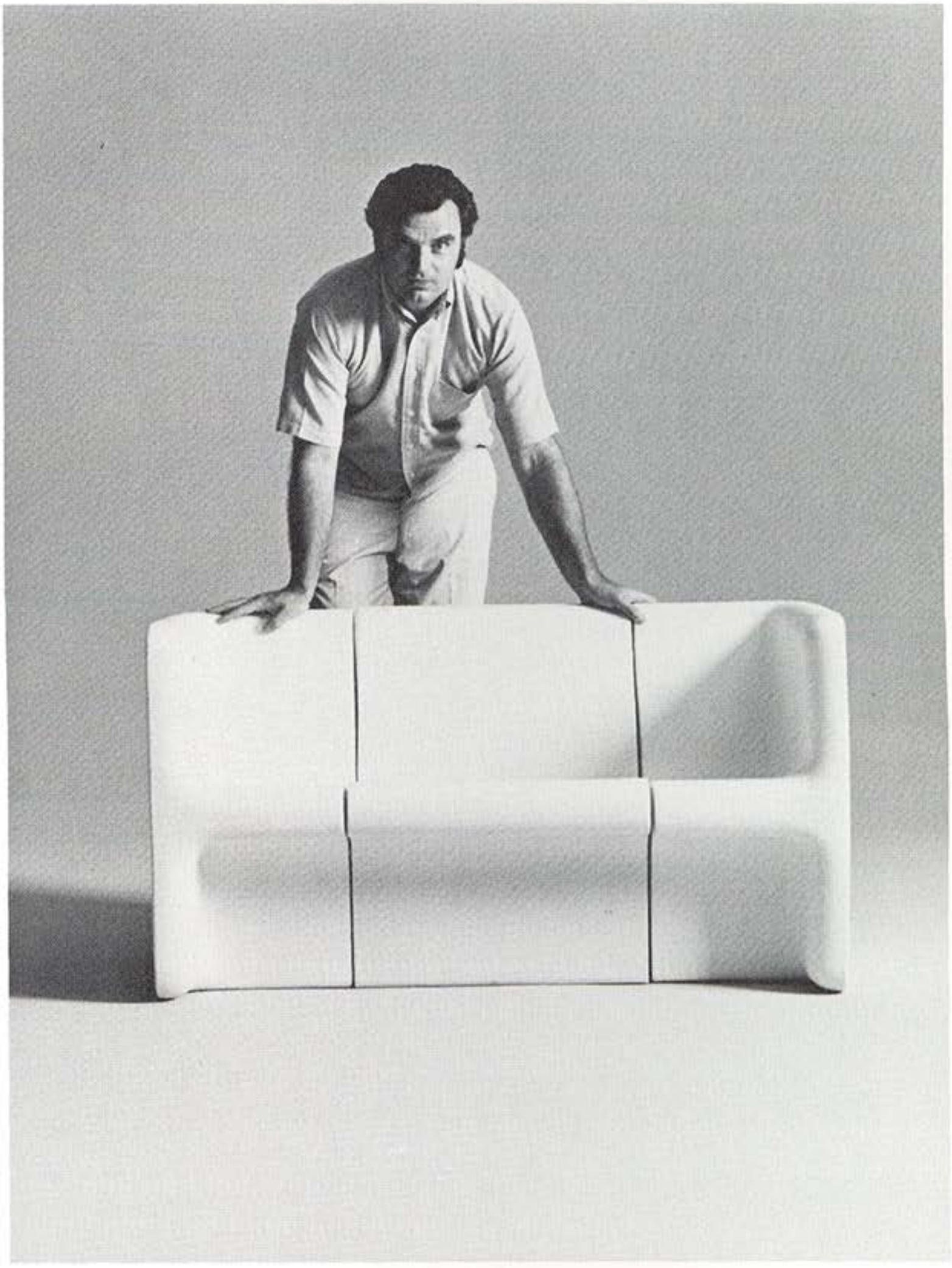
Plastic, when used honestly as plastic, and not pretending to be another material has a distinction of its own. Its inherent qualities of durability, indestructibility and low cost make it in truth a material for today. The chairs and desk shown on this page are manufactured by The Polyform Corp. of America.

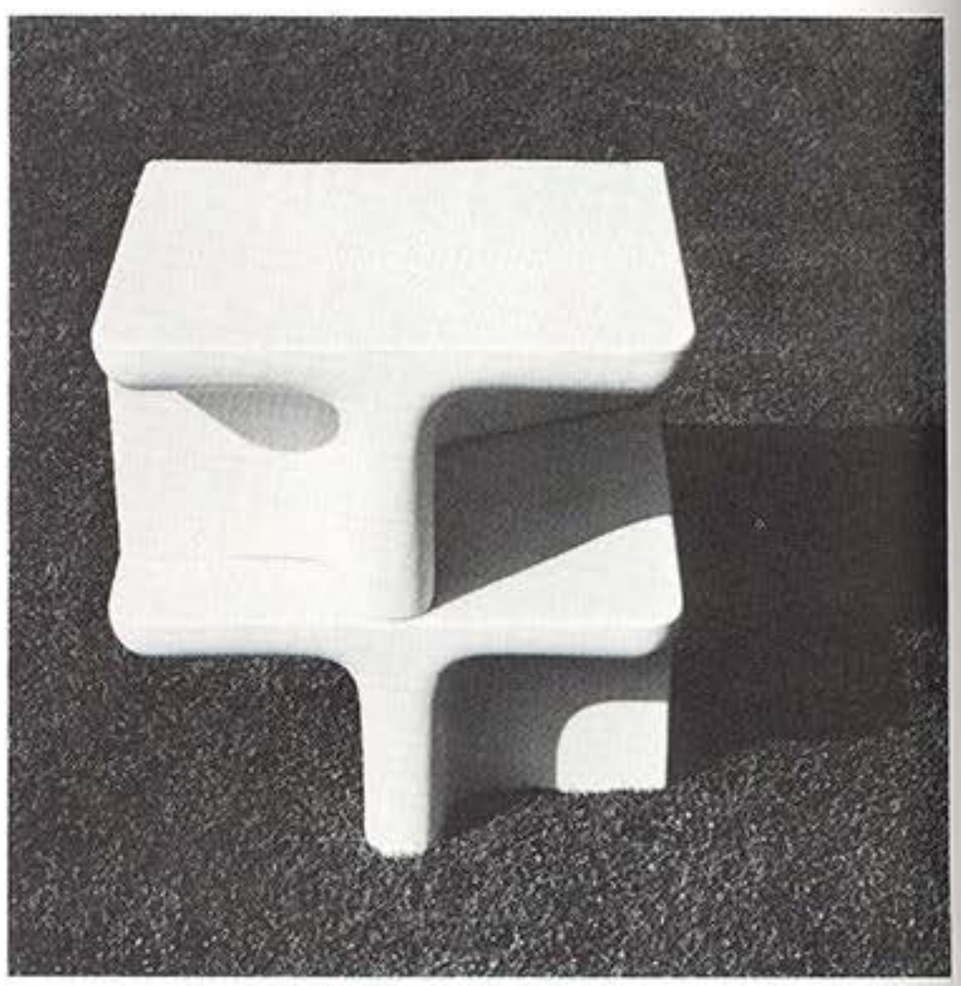
The game table and chairs of high impact plastic shown above are by The Polyform Corp. of America.

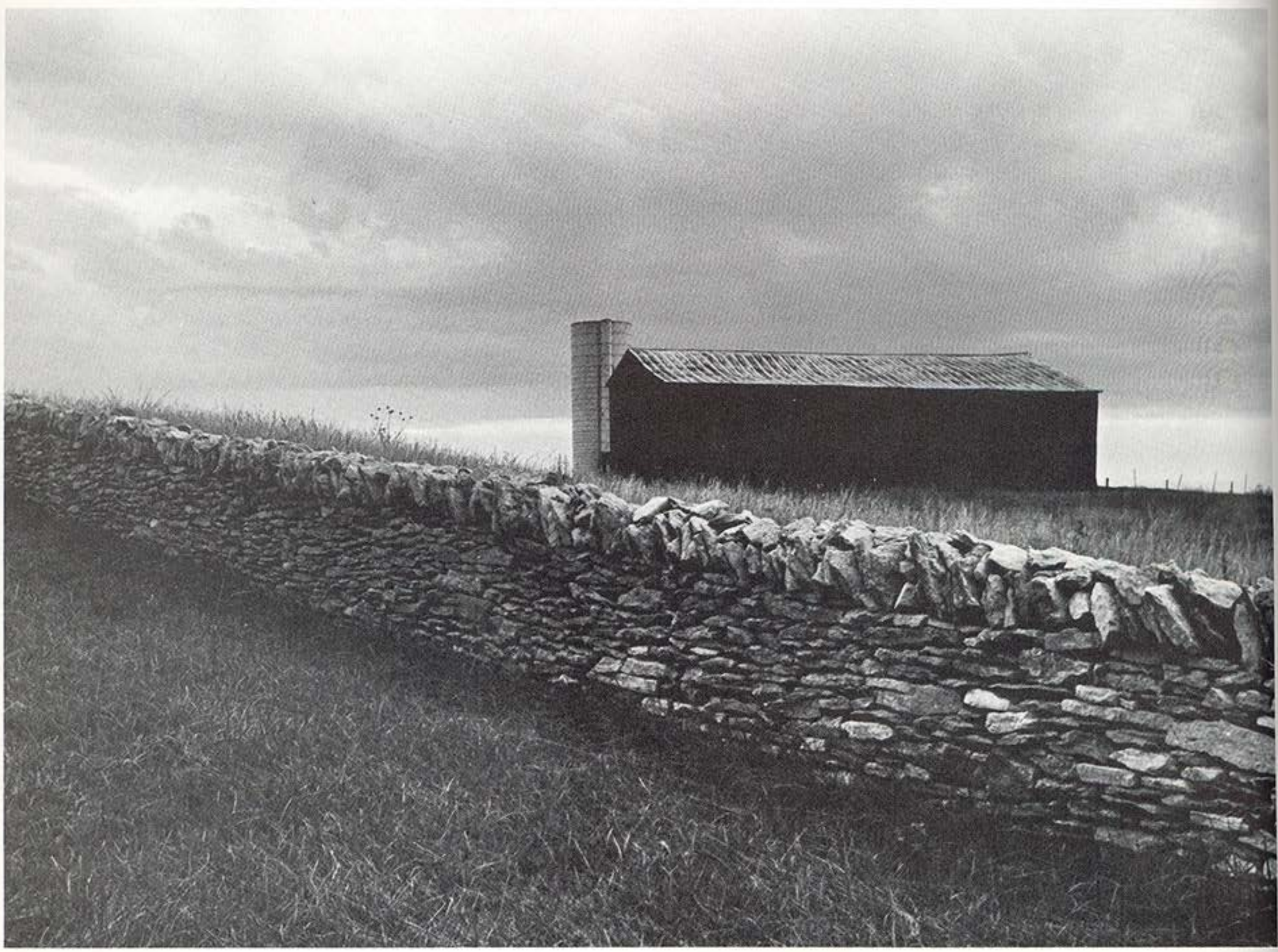
Douglas Deeds is a California designer who has long concerned himself with designing for the needs of people today using the technology now available. These moulded plastic forms, adaptable as shown in the following pages, are a demonstration of the endless problem solving search of designers. The shapes, which can be variously assembled, are handsome and dramatic in themselves. The possibility of mass production by the use of plastic reflects in the price. The material can of course be used outside as well as in and it needs no upkeep. Note that strong designs have an inherent beauty which make unnecessary many purely decorative accessories. Manufactured by Gould Inc., Milwaukee, Wisconsin.







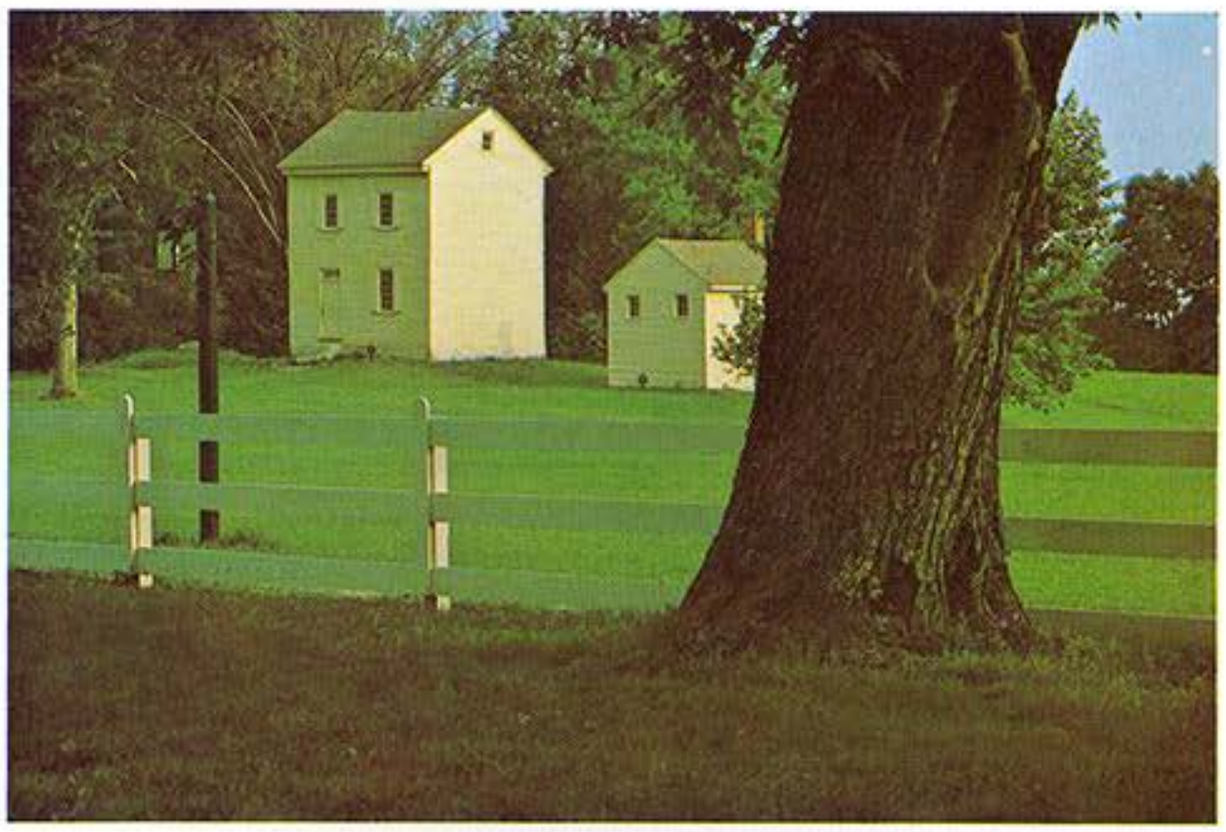




DESIGNS FOR NOSTALGIA

Go into the house of almost any contemporary designer and you will find mementos from the past. Either an old piece of furniture, a picture or rug, or perhaps a quilt are mute evidence of the nostalgia which is part of us all. Many old designs had great beauty and integrity. The objection to copies on the part of most designers, is the fact that they are generally "improved on" or tampered with. In the following pages we deal with our search for roots from many regions of the United States with designs related to the times and places from which they came. All are products of today, but tie us to a tradition.

The beautiful fields, well kept barn and meticulously built stone wall are at Shakertown at Pleasant Hill in Harrodsburg, Kentucky. In the restored village, the industrious Shaker activities are demonstrated, and one can observe the life which brought forth designs of spare beauty.



Because their religion required a Shaker to attempt perfection at all times, Shaker furniture could never be found with poor or shoddy finishings. All Shaker furniture was made light in weight so it could be moved for easy cleaning. Use of the materials at hand, simplicity and infinite care in craftsmanship are hallmarks of Shaker design, lessons which we could well learn from them. All these photos were taken at Shakertown at Pleasant Hill, Harrodsburg, Kentucky.

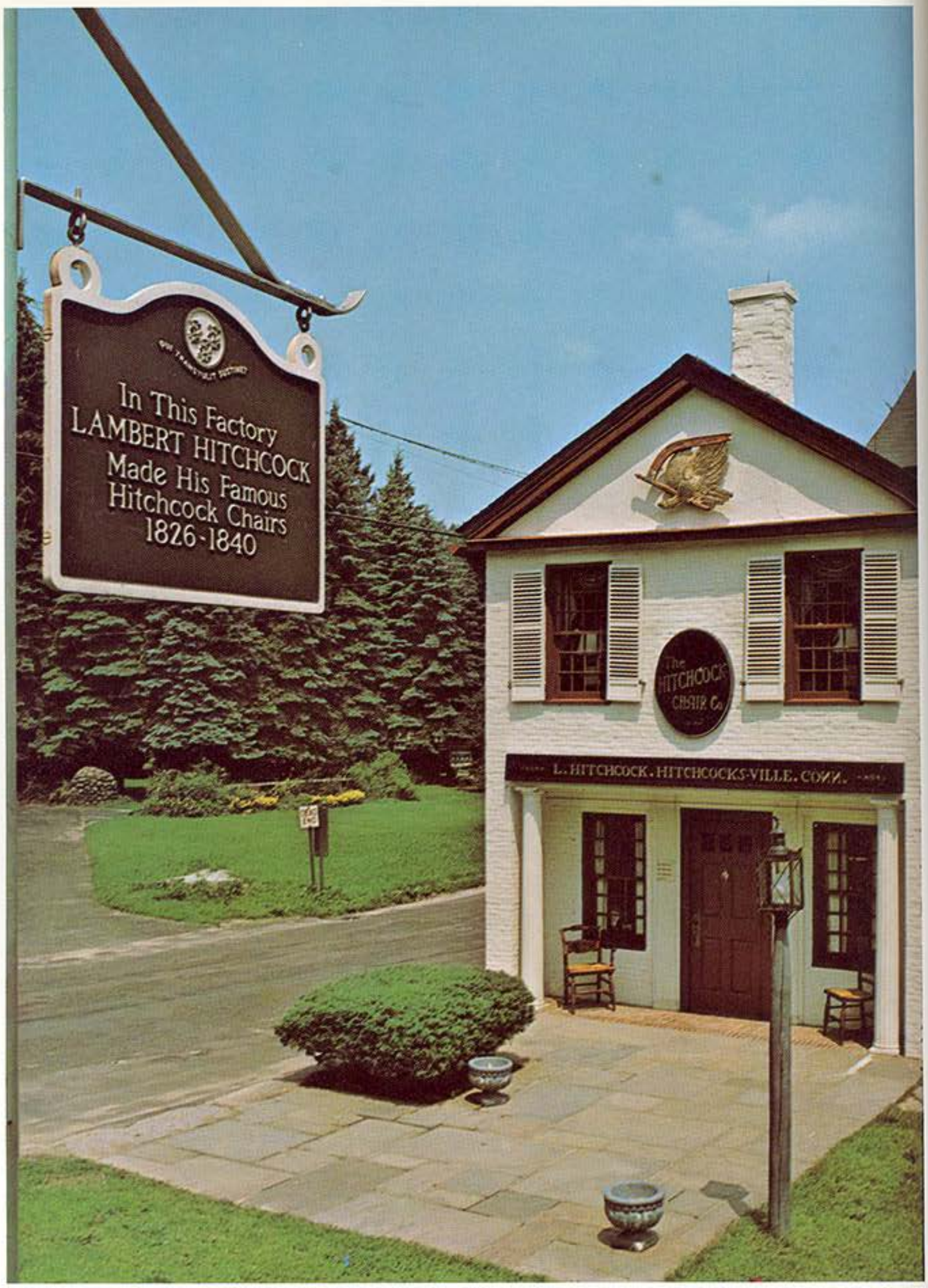
Opposite: A contemporary oak table of Shaker design by Bob Carson for Marge Carson Inc.

Shown here is a street in Newport, Rhode Island, looking almost as it must have in the 18th century when John Goddard, the famous Quaker furniture cabinetmaster, was making furniture for discriminating Newport citizens.

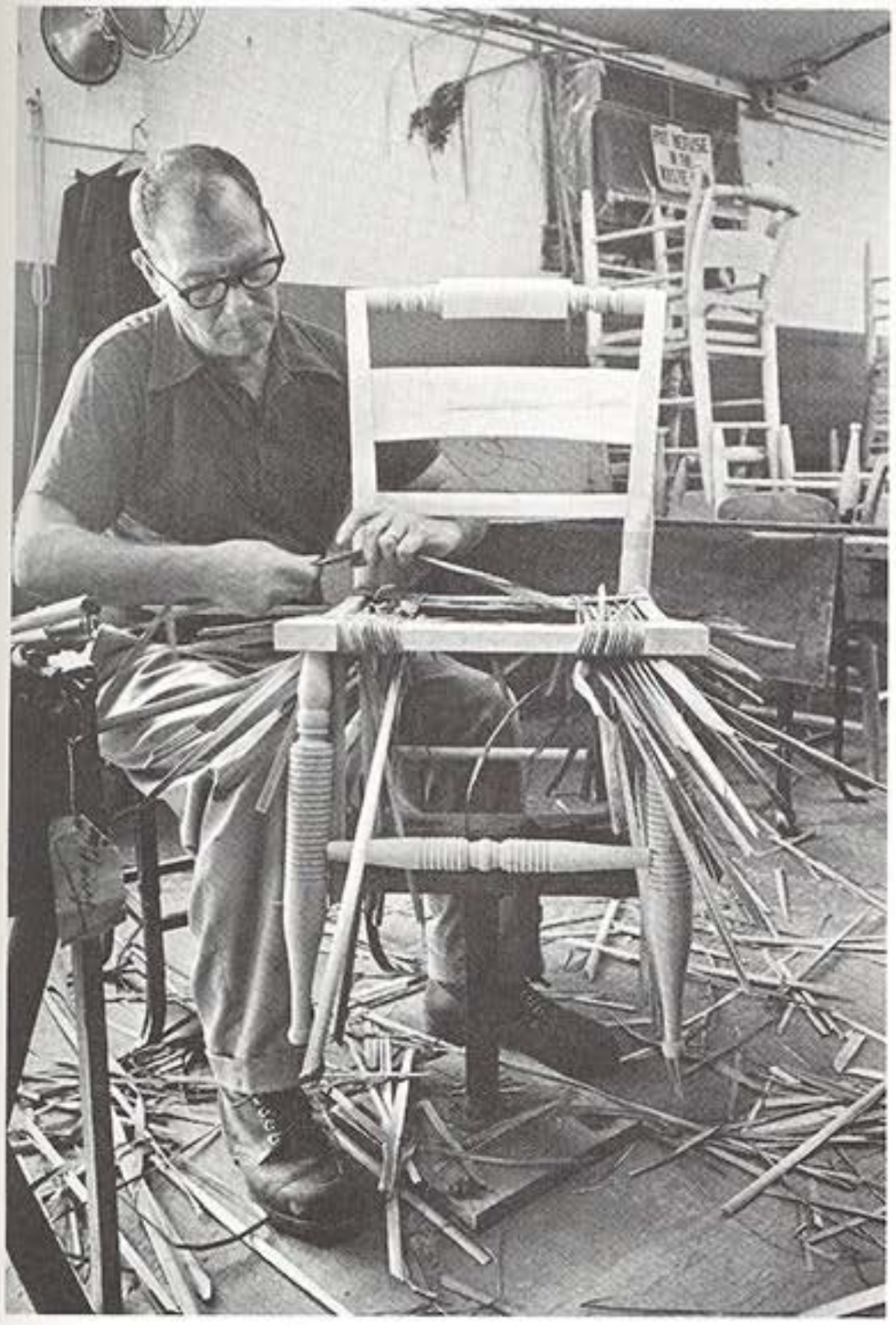
Opposite above: The plates, cups and candlesticks on the Shaker table were originally made in pewter, but the totally traditional patterns are now sand-cast by Wilton-Armetale of Columbia, Pennsylvania in their product, Armetale. Maintaining the patterns as well as the craftsmanship, the molder, the pattern maker and polisher complement one another in the final production of the traditional tableware.

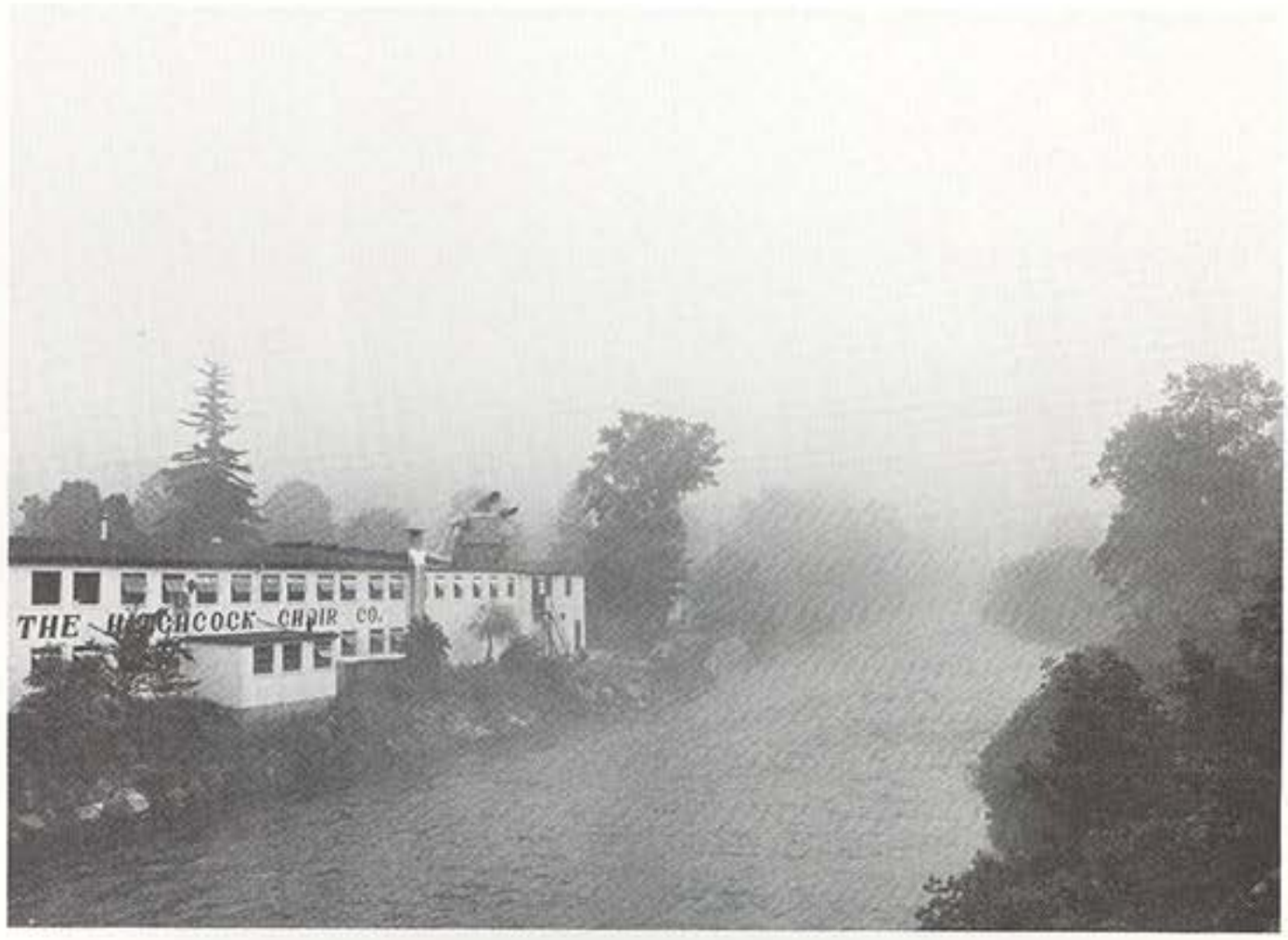
Opposite below: Manufactured by the Kindel Furniture Company of Grand Rapids, Michigan, a faithful reproduction of a block front chest made by John Goddard. The original of the chest, made between 1770-80, is in the Katrina Kipper collection. The handsome, open work pattern handles, are true to the original brasses, and the bracket foot is typical for this fine furniture designer.

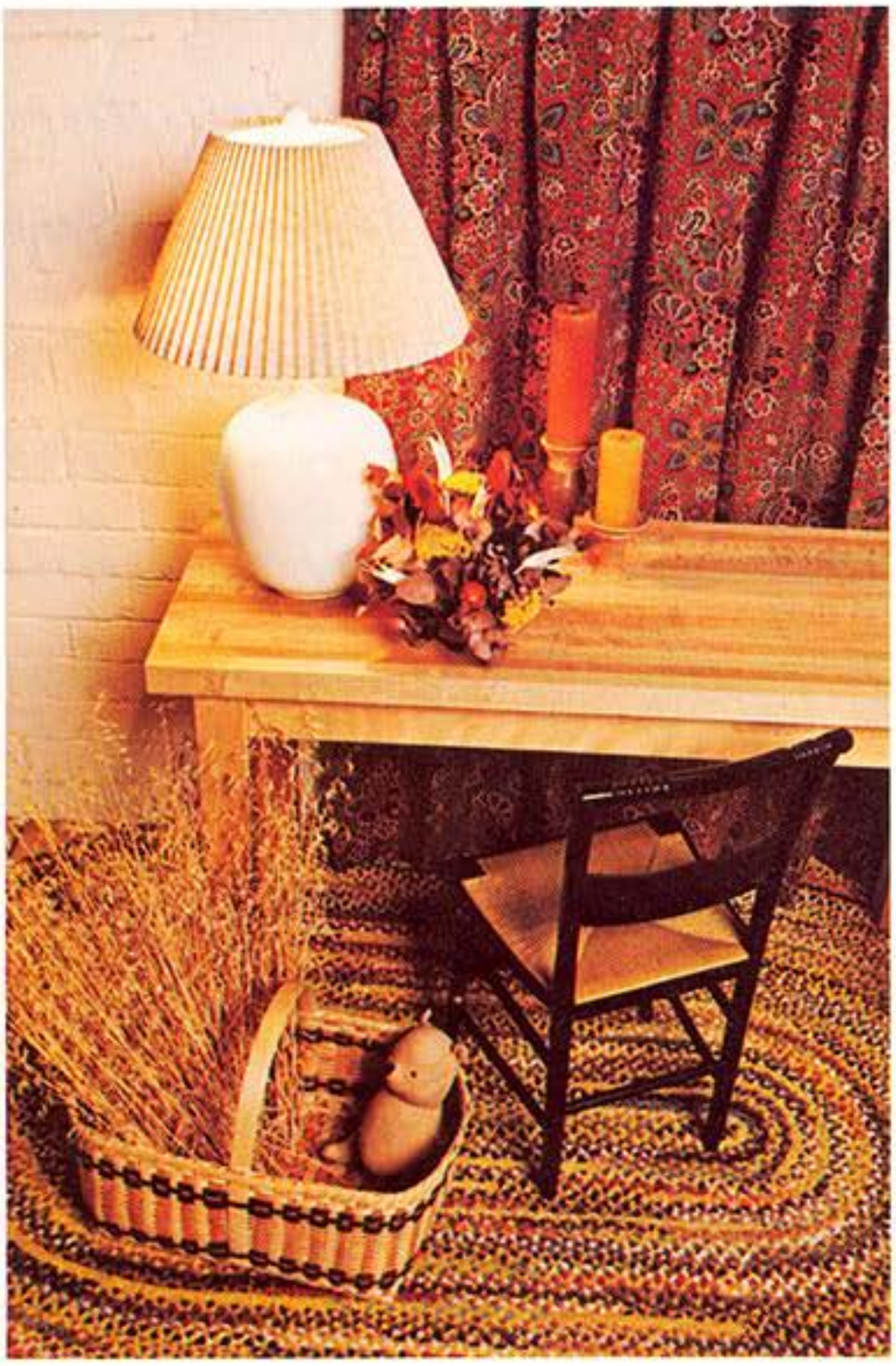
Right: The Hitchcock-style chair was made throughout New England in the early part of the 19th century. Then as now, the appealing and comfortable design was amenable to many surroundings. The chair pictured above was manufactured by Nichols & Stone Co. of Gardner, Massachusetts.

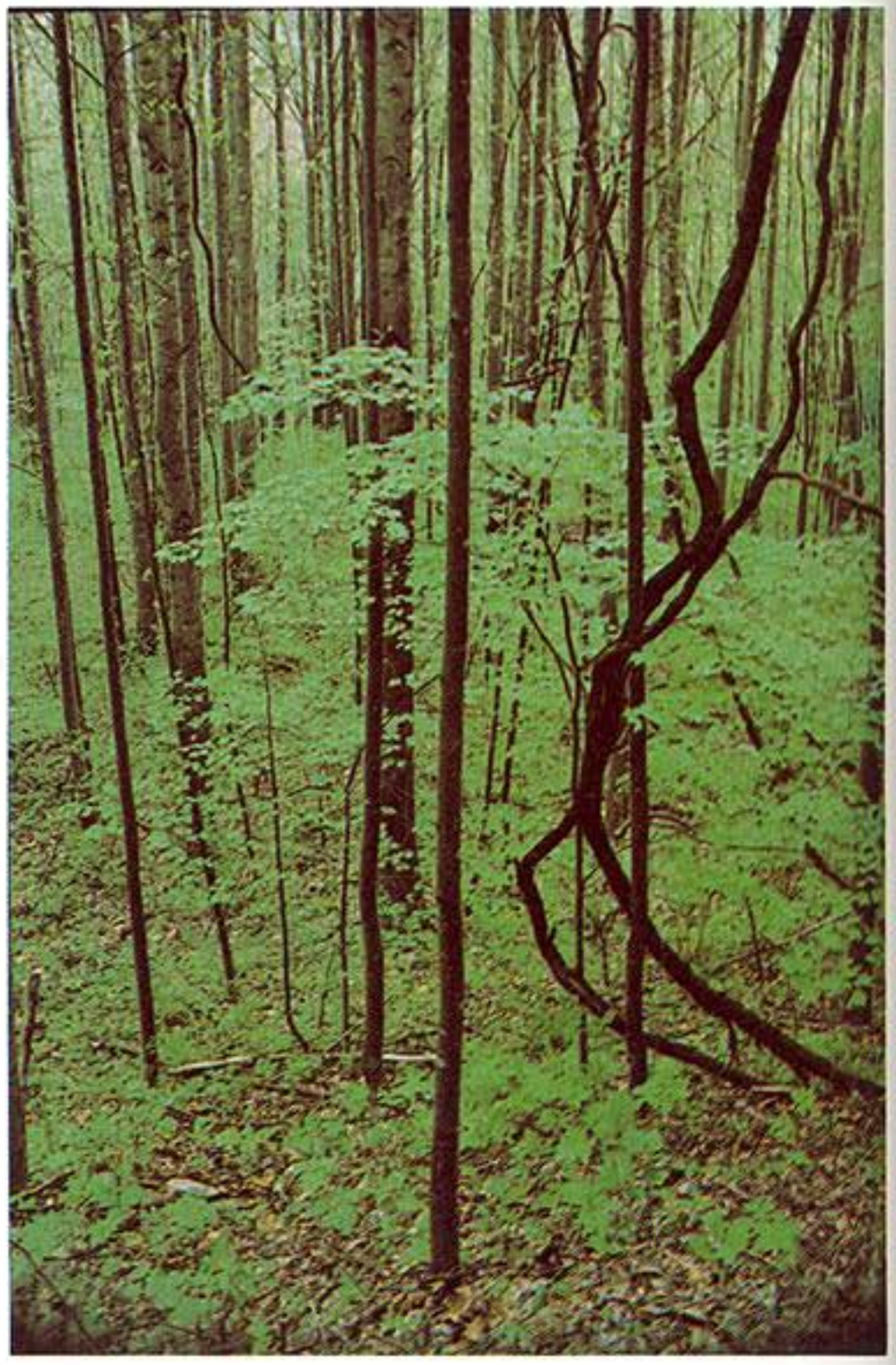


In Hitchcocks-ville (now Riverton), Connecticut, Lambert Hitchcock originally made chair parts for the Yankee peddlers, and so, in 1826, having prospered to that time, he erected the historic factory which stands there to this day. L. Hitchcock, famed for the chairs stencilled with his name, died in 1852 and production was discontinued about the time of the Civil War. In 1946 The Hitchcock Chair Co. was formed again and is producing chairs from authentic references along the lines of the famous old company. The quaint old factory has been fully renovated, the traditional stencils and the same techniques of putting in the rush seats are carried on as they were a hundred and fifty years ago.




THE HITCHCOCK CHAIR CO.



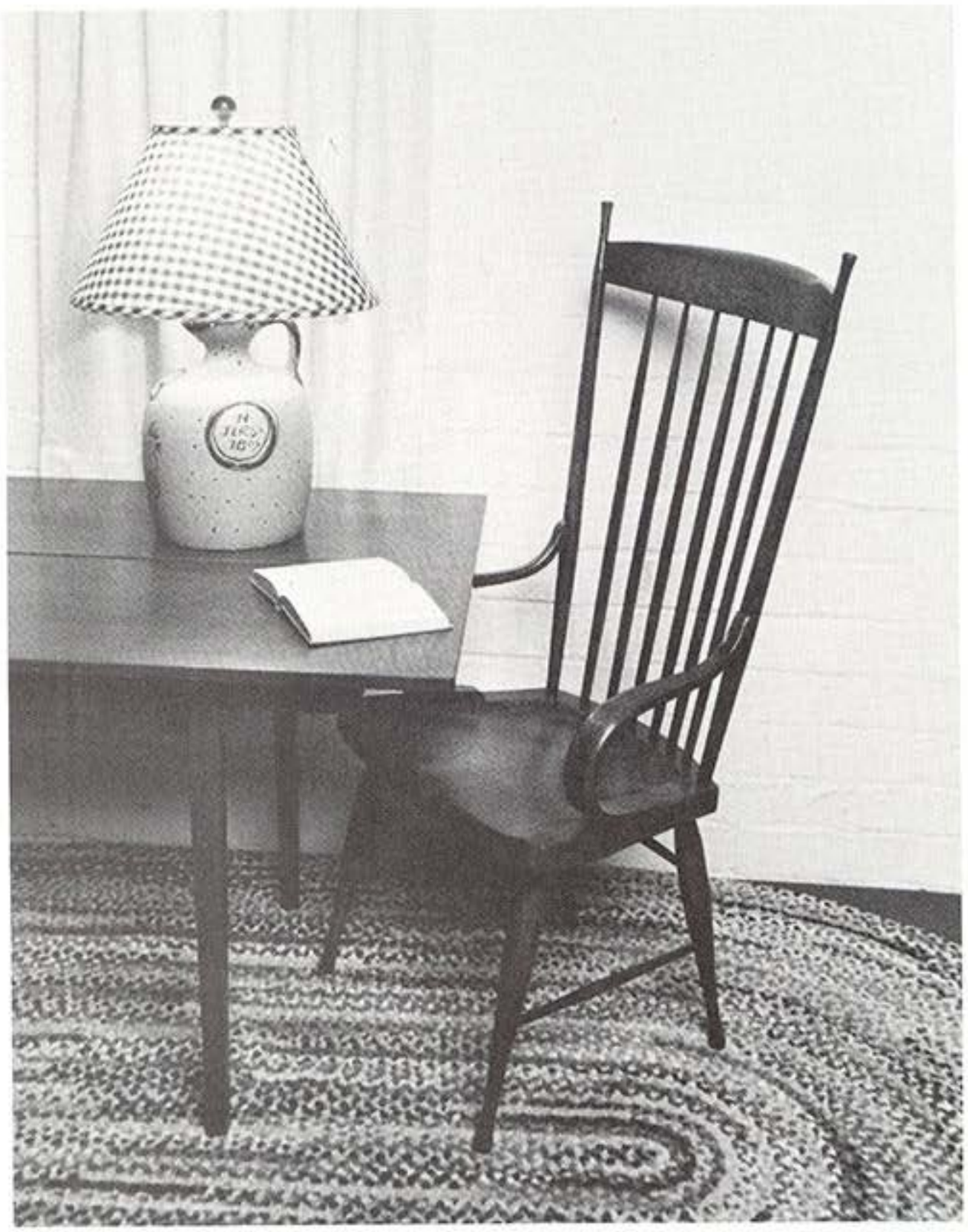


Moving through the early spring dogwood forest to the mountain areas of the south, we come to pockets of tradition maintained. Beautiful, useful products of the place, Cherokee Indian baskets of today, made from oak splits, honeysuckle and river cane, dyed with extracts from blood root, walnut or other natural sources exactly as they were a hundred years ago. Above, and to the left, a vignette to recall the amiable inter-relationships achievable with material of any time or place in the same key. The butcher block table by Boos & Co., the chair by Nichols & Stone, the lamp by Sunset Lamp Co., the curtain, "Bagdad" by Croscill Curtain Co. of New York and the Cherokee basket from the Qualla Co-Op at Cherokee, North Carolina. The rag rug is manufactured by A. Leon Capel & Sons, North Carolina. The flower arrangement is by Casa Decor, the candle holders by The Naturalist.

Left: Mr. Ogle, maker of the Ogle broom from Gatlinburg, Tennessee. A true craftsman, proud of his craft, his father before him made brooms, his son, Lee, and his wife, now carry on the tradition.

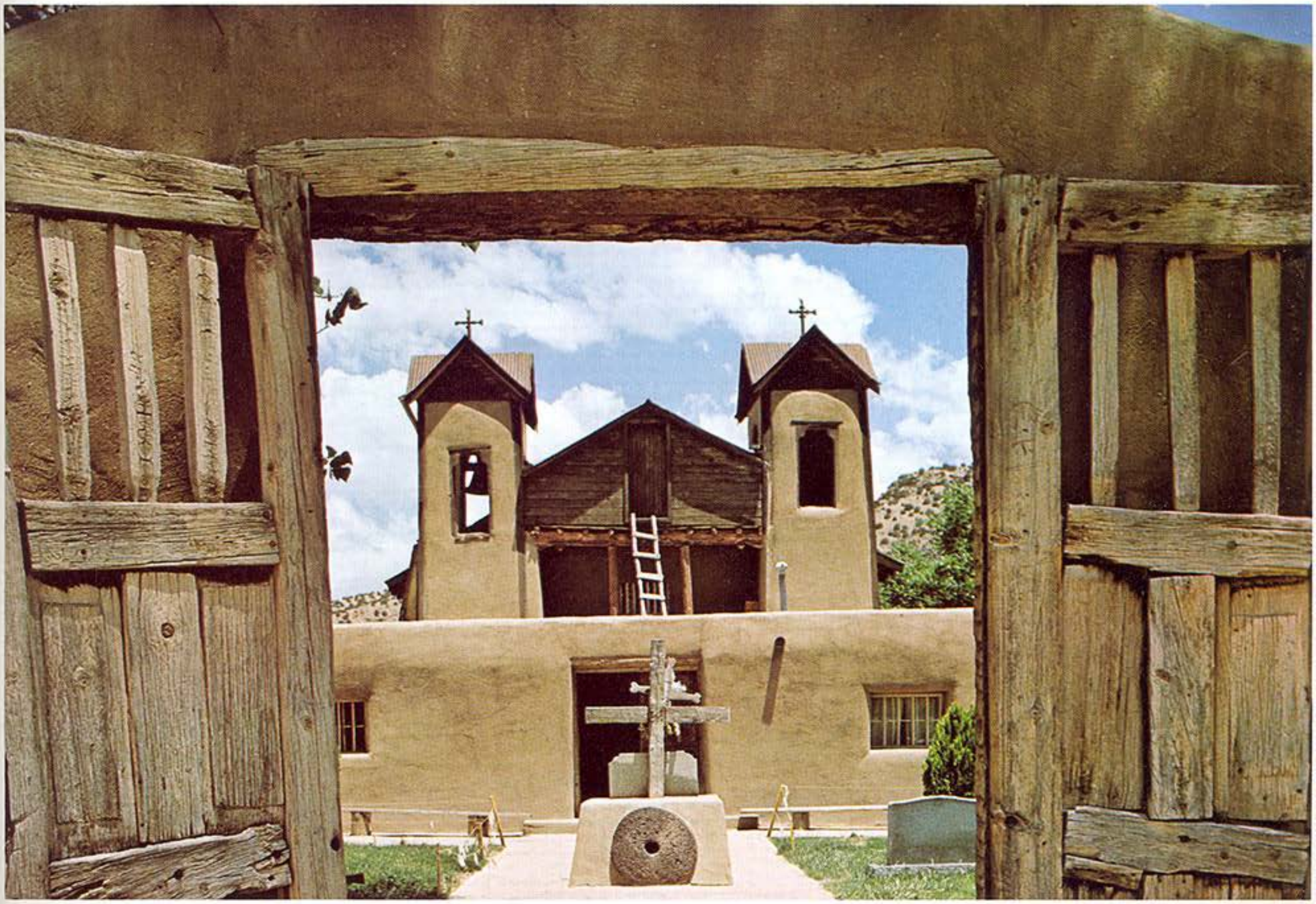
Right: Eva Wolfe, Cherokee master-basket maker.

Opposite: This combination of Marge Carson's Shaker table, Sunset's lamp, the Capel & Sons rag rug and a chair from Marge Carson's Shaker group demonstrates the easy relationship achievable between simple things. The curtain, by Croscill Curtain Co. of simple, natural color linen weave, completes the unassuming picture.

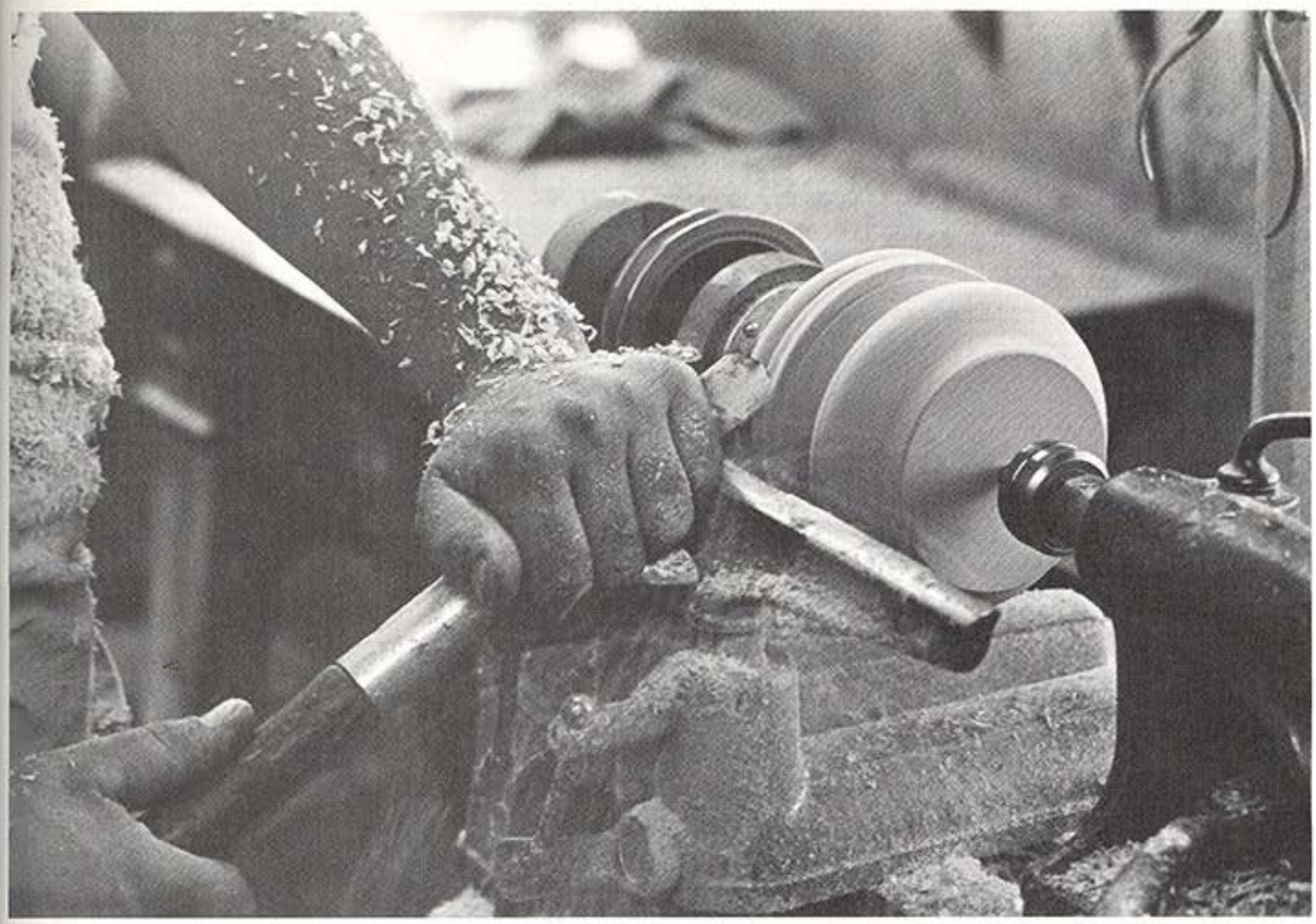


On to the wide open West. From Tract, a marvelous collection of quilts has been produced by a working combination of expert guidance and talented and committed women from Webster, South Dakota. These pages survey the faces, the place, and the product, The American Indian Collection.

George Sandoval of Albuquerque, New Mexico, is a product of and a believer in, the beauty of the style which arose from the Spanish colonization of New Mexico. As a long time craftsman, Mr. Sandoval worked in the manual training programs in the schools in New Mexico, moved on to establish his own hand made New Mexico Spanish Colonial furniture company. Quite different from the Mexican Colonial furniture, the light native woods, the simpler lines, the unassuming craftsmanship of the New Mexico design makes it at home with other American country furniture.



The beautiful adobe structures, churches as well as simple homes, seem to have a quality so rooted in the countryside that they assume a noble sense of infinite per-



Finally, moving westward to Utah, we come to an industry which in a totally contemporary manner makes an appreciative use of nature's glories, gives the less able tasks which they can perform in producing simple, handsome products, and brings to the city dwellers the infinite pleasure of country things. The Naturalist, the manufacturing name of the products thus assembled, under the guidance of Jon and Janet Clark, seems to blend the old and the new, the city and the country, the helpers and the helped into a synergistic relationship to the benefit of all.